

A TEXT-BOOK
OF
GENERAL ENGLISH

containing unseen passages, useful practical hints on parsing, Analysis, Punctuation and use of synonyms and copious notes on essay-writing.

For the use of College students.

BY

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Dr. C. H. Rice.

Preface.

I have written this book in the hope that it will prove useful to those for whom it is intended.

I regret that owing to the negligence of the press errors have crept into the book but they are not of a serious nature and can be corrected with a little care.

I shall be glad to receive any corrections or suggestions for further improvement.

Agra College

AGRA COLLEGE,
December, 1918.

} ISHWARI PRASAD.

CONTENTS.

PART I.

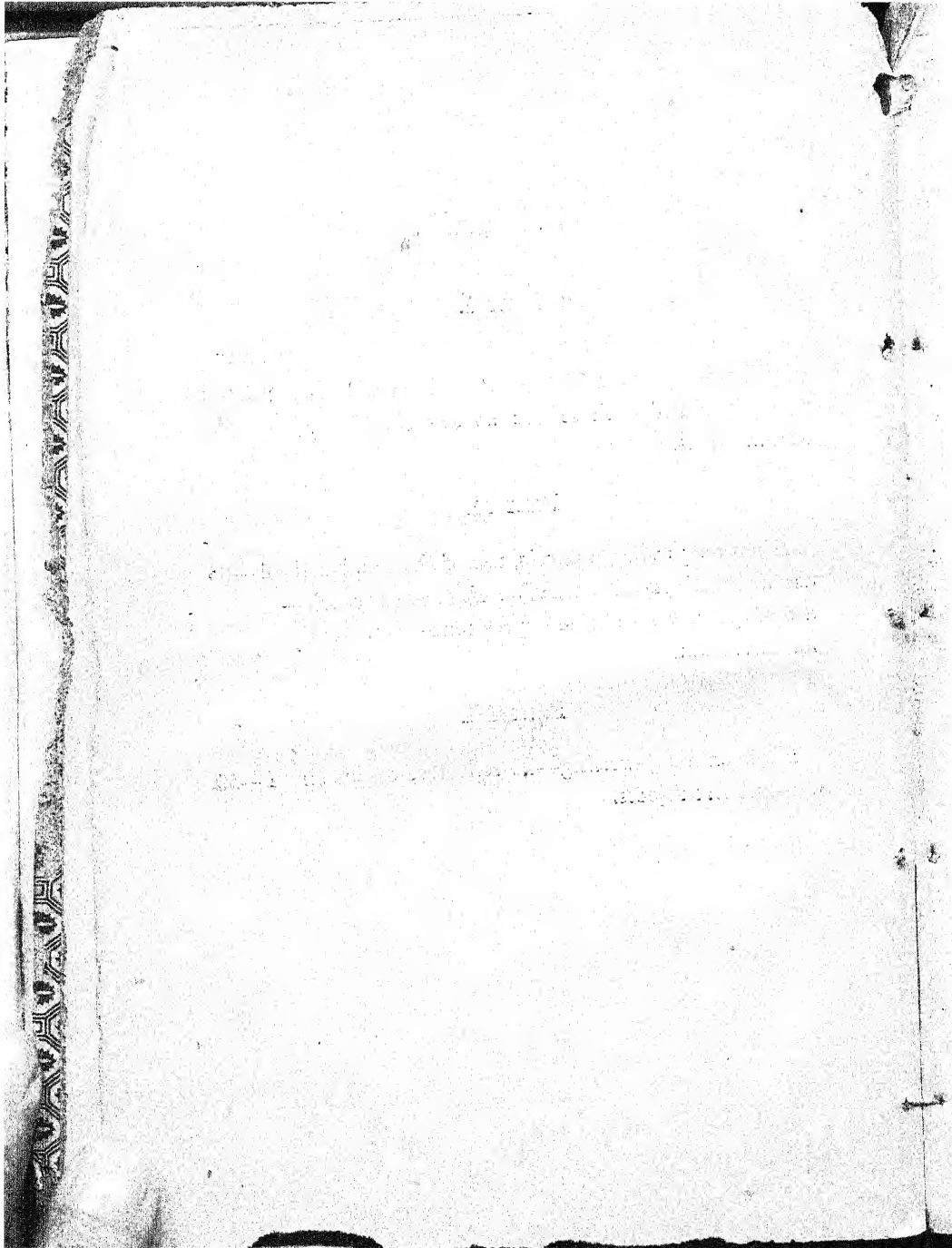
	PAGE.
Unseen passages from great authors and periodicals and also those set at the University examinations.	1—106

PART II.

Hints on parsing, analysis, use of shall and will	1—65
use of infinitives—Punctuation—Figures of speech—	
use of synonyms—choice expressions—sentences	
for correction.	

PART III.

Hints on essay-writing—20 reflective essays on well-known subjects.	1—59
---	------



ERRATA.

PART I.

		PAGE.
Read indeed <i>for</i> ndeed	2
„ imitation <i>for</i> invitation	21
„ perpetually <i>for</i> perpetudly	24

PART II.

Read perverted <i>for</i> prevented	53
-------------------------------------	--------	----

PART III.

Read in the <i>for</i> with	8
„ it <i>for</i> them	8
„ reflection <i>for</i> reflections	10
„ appreciate <i>for</i> appreciate	54

PASSAGES.

1.

Few of us realise to what extent *economic pressure*—and I use that term in its just sense, as meaning, not only the struggle for money, but every thing implied therein, well-being, *social consideration* and the rest—has replaced physical force in human affairs. The primitive mind could not conceive a world in which everything was not regulated by force : even the great minds of antiquity could not believe the world would be an industrious one unless the great mass were made industrious by the use of physical force—*i. e.*, by slavery. Three-fourths* of those who peopled what is now Italy in Rome's *palmyest days* were slaves, chained in the fields when at work, chained at night in their *dormitories*, and those who were porters chained to the doorways. It was a society of slavery—fighting slaves, working slaves, cultivating slaves, official slaves, and Gibbon adds that the Emperor himself was a slave “the first slave to the ceremonies he imposed.” Great and *penetrating* as were many of the minds of antiquity none* of them show much conception of any condition of society in which the economic impulse could replace physical compulsion. And had they been told that the time would come when the world would work very much harder under the impulse of an abstract thing known* as economic interest, they would have regarded such a statement as* that of a mere *sentimental theorist*.

ndeed, one need* not go* so far: if one had told an American slave holder of sixty years ago that the time would come when the South would produce more cotton under the *free pressure of economic forces* than under slavery, he would have made a like reply. He would have probably declared that "a good cowhide whip beats all economic pressure"—pretty much the sort of thing* that* one may hear* from the mouth of the *average militarist* to-day. Very 'practical' and virile, of course, but it has the disadvantage of not being* true.

—Norman Angell.

EXERCISES.

- I.—Explain the words and phrases italicised in the above passage.
- II.—What was the economic conception of the great minds of antiquity?"
- III.—Can you name any great men of antiquity who have held opinions alluded to in the above passage?
- IV.—Analyse the sentence beginning with "And had they been told that the time....."
- V.—Parse the words marked with an asterisk.

2.

Not* that* I am concerned to deny* that we owe a great deal to the soldier. I do not know even why we should deny that we owe a great deal to the Viking. Neither the one nor the other was in every aspect despicable. Both* have bequeathed a heritage of courage, sturdiness, hardihood and a spirit of *ordered adventure*; the capacity *to take hard knocks* and to give* them; comradeship and rough discipline—all this and much more.* It is not true to say* of any emotion that it is wholly and absolutely bad. The same *psychological force* which made the Vikings destructive and cruel pillagers made their descendants sturdy and *resolute pioneers* and colonists: and the same emotional force which turns so much of Africa into a *sordid and bloody shambles* would, *with a different direction and distribution* turn it into a garden. Is it for nothing* that the splendid Scandinavian race, who have converted their rugged and rock-strewn peninsula into a group of prosperous and stable states which are an example* to Europe, and have infused the *Anglo-Saxon stock* with something of their *sane but noble idealism*, have the blood of Vikings in their veins. Is there no place for the *free play* of all the best qualities of the Viking and the soldier in a world still so sadly in need of men with courage enough, for instance, to face* the truth, however, difficult it may seem, however unkind to our *pet prejudices*?

—Norman Angell

EXERCISES.

- I.—What is the indebtedness of the modern world to the Viking?
- II.—Explain the words and phrases italicised in the above passage.
- III.—State clearly the import of the question asked in the last sentence of the passage. What is the answer which the author suggests?
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the sentence beginning with "Is it for nothing that the splendid....."

3.

Literature is one* of the instruments and one of the most powerful instruments, for forming character, for giving* us men and women *armed with reason, braced by knowledge, clothed with steadfastness* and courage, and inspired by that *public spirit* and public virtue of which it has been well said that they are the brightest ornaments of the mind of man. Bacon is right as* he generally is, when he bids us read not to contradict and refute,* nor to believe and take for granted, not to find talk and discourse, but to weigh and consider. We want them to cultivate energy without impatience, activity without restlessness, *inflexibility without ill-humour*. I am not going to preach to you any *artificial stoicism*. I am not going to preach to you any indifference to money, or to the pleasures of social intercourse or to the esteem and good will of our neighbours, or to any other of the consolations and necessities of life. But after all, the thing that matters most,*

both* for happiness and for duty, is that we should strive habitually *to live with wise thoughts and right feelings*. Literature helps us more than other studies to this most blessed companionship of wise thoughts and right feelings, and so I have taken this opportunity of earnestly commending* it to your interest and care.

—Morley.

EXERCISES.

I.—Reproduce in your own words the author's remarks on the value and function of Literature.

II.—Explain the words and expressions italicised.

III.—What according to Bacon is the object of study? State concisely in your own words.

IV.—Parse the words marked with an asterisk.

V.—Analyse the first sentence beginning with 'Literature.....'

4.

Of political wisdom indeed in its larger and more generous sense Elizabeth had little or none;* but her political tact was unerring. She seldom saw her course at a glance, but she *played with a hundred courses*, fitfully and *discursively*, as a musician runs his fingers over the key-board, till she hit suddenly upon the right one. Her nature was essentially practical and *of the present*.* She distrusted a plan in fact just in proportion to its *speculative range* or its outlook into the future. Her notion of

statesmanship lay in watching* how things turned out around her, and in *seizing* the moment for making the best of them. She played with grave cabinets as a cat plays with a mouse and with much* of the same feline delight in the mere *embarrassments of her victims*. When she was weary of *mystifying* foreign statesmen she turned to find* fresh sports in mystifying her own ministers. Nothing is more revolting in the queen, but nothing is more characteristic than her *shameless mendacity*.* It was an age of political lying but in the profusion and recklessness of her lies Elizabeth stood without a peer in christendom. She screened her *tentative and hesitating statesmanship* under the natural timidity and vascillation of her sex. Her vanity and *affectation*, her womanly fickleness and caprice, all* had their part in the *diplomatic comedies* she played with the successive candidates for her hand. If political necessities made her life a lovely one, she had at any rate the satisfaction of averting war and conspiracies by love sonnets and *romantic interviews*, or of gaining a year of tranquility by the *dexterous spinning out of a flirtation*.

—Greene

EXERCISES.

- I.—Explain the words and phrases italicised in the above passage.
- II.—Sum up briefly in your own words the salient features of Queen Elizabeth's character as described in the above passage.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the last sentence.

5.

I am not so graceless as* to depreciate* history or literature either for public or for private persons. "You are a man," Napoleon said to Goethe; and there is no reason why literature should prevent the reader of books from being *a man* ;* why it should blind him to the great practical truths that the end of life is not to think but *to will* ; that everything in the world has its *decisive moment*, which statesmen know and seize; that the *genius of politics*, as a great man of letters wrote, has not "All or Nothing" for its motto, but seeks on the contrary to extract the greatest advantage from situations the most *compromised*, and *never flings the helve after the hatchet*. Like literature the use of history in politics is to refresh, to open, to make the mind generous and hospitable; to enrich, to impart flexibility, to quicken and *nourish political imagination and invention*, to instruct in the common difficulties, and the various experiences of government; to enable a statesman to place himself at a general and *spacious standpoint*. All this whether it be worth* much or little, and it is surely worth much, is something wholly distinct from directly aiding a statesman in the performance of a specific task. In such a case an analogy from history, if he be* not sharply on his guard, is actually more likely than not* to mislead him. I certainly do not mean the history of the special problem itself, of that he cannot possibly know too much, nor master its past course and *forgone bearings* too thoroughly. Ireland is a great *standing instance*. There is no more striking example

of the disastrous results of trying* to overcome political difficulties without knowing how they came into existence and where they have their roots. The only* history that *furnishes a clue* in Irish questions is the history of Ireland and the people who have lived in it or have been driven out of it.

—Morley

EXERCISES.

- I.—What according to the writer is the use of history in politics?
 - II.—Explain the phrases and expressions italicised in the above passage.
 - III.—What is meant by saying “the end of life is not to think but to will”? In what cases an analogy from history would be misleading.
 - IV.—Parse the words marked with an asterisk.
 - V.—Analyse the sentence beginning with “Like literature.....”
-

5.

At his first appearance in Parliament he showed himself superior to all his contemporaries in command of language. He could pour forth a long succession of round and *stately periods*, without premeditation, without ever pausing for a word, without ever repeating a word, in a voice of silver clearness, and with a pronunciation so articulate that not a word *was slurred over*. He had less *amplitude of mind* and less richness of imagination than Burke, less *ingenuity* than Windham, less wit than Sheridan, less perfect *mastery of dialectical fence* and less of

that highest sort of eloquence which consists of reason and passion fused together, than fox. His declamation was *copious*, polished, and splendid. In power of *sarcasm* he was probably not surpassed by any speaker, ancient or modern; and of this formidable weapon he made merciless use. In two parts of the oratorical art which are of the highest value to a minister of state he was singularly expert. No man knew better how to be* luminous or

how to be obscure, when he wished to be understood*, he never failed to make himself understood. He could with ease present to his audience, not perhaps an exact or profound, but a clear, popular, and *plausible view* of the most extensive and complicated subject. Nothing was *out of place*; nothing was forgotten; minute details, dates, sums of money, were all faithfully preserved in his memory. Even intricate questions of finance, when explained by him seemed clear to the plainest man among his hearers. On the other hand, when he did not wish to be explicit,—and no man who is at the head of affairs always wishes to be explicit,—he had a marvellous power of saying* nothing in language which left on his audience the impression that he had said a great deal. He was at once* the only man who could open a budget without notes, and the only man who as Windham said, could speak that most *elaborately evasive* and unmeaning of human compositions, a king's speech* without premeditation.

—Macaulay.

EXERCISES.

- I.—Compare Burke, Pitt, Sheridan and Fox as orators.
- II.—What are the two phases of the oratorical art in which Pitt excelled?
- III.—Explain the words and phrases italicised.
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the sentence beginning with 'On the other hand.....'

6.

We have, in fact to deplore the passing of the *amateur*: Literature has become *over-professionalised*. We order it from the literary stores, and have lost the secret of producing and enjoying literature home-made by ourselves and our friends. Few will deny that our *social lives* are thereby rendered less exciting and less polite than they need be. It is easy to make fun of the amateur in letters, music and painting. The vast amount of amateur work must needs be poor and *fleeting* and sometimes hardly worth the momentary praise and recognition which indulgent friends are apt to bestow. But it is the amateur who keeps taste alive and criticism intelligent and it is a public made of amateurs to which artists of England must look for their most effective support. Without the amateur literature is *at the mercy of advertisement* and *popular crazes* of the moment. Nothing would be more likely to

improve the literary taste of the English public than a *revival of the amateur spirit*. If every one who lays claim to have opinions upon literary matters were to make up his mind to write at least three letters a week to his three most intimate friends—letters which should aim at really amusing and informing their recipients—there would soon be quite a remarkable *literary renaissance*. The writing and reading of good letters sets a standard whereby to read bad books. The professional man of letters who writes good books so far from fearing the *competition of the post-bag* stands only to gain by the *incursions of the genuine unprinted amateur*.

—Pioneer.

EXERCISES.

I.—What according to the writer is the service which the amateur renders to the cause of literature?

II.—Explain the parts italicised in the above passage.

III.—Analyse the sentence beginning with "If every one who....."

The speech of Sir William Collins, who opened the debate, was perfect in tone—careful, sober, reasoned and patriotic; arguing* that the time has come for us to say exactly what* we are fighting for. Had Mr. Balfour followed it would have been hard for even* him the greatest living master of *dialectic fence*, to avoid all the points that had been raised and leave them to his chief for a

subsequent occasion. But Mr. Arthur Posonby was moved to follow and Mr. Balfour at once *pricked up his ears* and began to make brief jottings on his *famous half sheet* of note-paper. Mr. Posonby is a bald and earnest young man who was *born into the purple*, so to speak,* instead of which he sits on the *pacifist bench* and consorts with the kings, the Snowdens, and the Onthwaits. Page* of honour to Queen Victoria, private Secretary to a Prime Minister, of the blood of those who stand for the might and pride and majesty of England, he seems *obsessed* with the notion that we ought not to have entered the war, that being in we should humbly ask Germany to let us get* out. Mr. Balfour rose at once, and there was a *silky satire* in his tone which led those who know him to anticipate something rather special in the way of *castigation*. They were not disappointed. He put Mr. Posonby on the table and *skinned him alive*. "He wants to injure the Government of his country—because it is his Government and his country. He gladly employs every phrase which can be *turned to propaganda account* by the enemy. He shows ignorance not merely of diplomacy but of human nature." Mr. Posonby made one or two *fluttering protests*, but *the odds were too heavily against him* and his relief was apparent when the scathing attack finished.

EXERCISES.

I.—Can you gather from this passage Mr. Posonby's attitude towards the war ?

Mention in a sentence the special quality which distinguishes Mr. Balfour from other parliamentary speakers.

II.—Explain the parts italicised.

III.—Pick up the metaphors in the above passage and explain their significance.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with, "Page of honour....."

8.

A powerful, robust, athletic man, in florid health and of temperate habits, yet with the full-blooded tendency of the 18th century vividly displayed in his ample face and broad features, Erasmus Darwin *bubbled over with irrepressible vivacity*, the outward and visible sign of that overflowing energy which forms every where one of the most marked *determining conditions of high genius*. Strong in body, and strong in mind, a *teetotaler** before *teetotalism*, an abolitionist* before the anti-slavery movement, he had a great contempt for weaknesses and prejudices of every sort, and he rose far *superior to the age* in which he lived in breadth of view and freedom from *pre-conceptions*. The 18th century considered him, in its cautious, cut-and-dried fashion a man of singular talent but of remarkably eccentric

and unsafe opinions. Unfortunately for his lasting fame, Dr. Darwin was much given to writing* poetry; and this poetry, though as* ingenious as everything else he did, had a certain *false gallop of verse* about it which has doomed it to become since Canning's parody, a sort of *warning beacon* against the worst faults of the post-Augustan decadence in the ten-syllabled metre. No body now reads the 'Botanic Garden' except* either to laugh* at its *exquisite extravagances*, or to wonder at the *queer tinsel glitter* of its occasional clever *rhetorical rhapsodies*.

EXERCISES.

I.—What prominent characteristics of Darwin are mentioned in the above passage?

II.—Explain the parts italicised.

III.—Analyse the sentence beginning with "Unfortunately for his lasting fame....."

IV.—Parse the words marked with an asterisk.

9.

Let us take* politics, for example. What is the state of the case with us, if we look at national life in its *broadest aspect*? A German has his dream of a great fatherland, which shall not only be one and consolidated, but shall in due season win freedom for itself and be as sacred a hearth whence others may borrow the warmth of freedom and

order for themselves. A Spaniard has his vision either of *militant loyalty* to God and the saints and the exiled line* of his kings, or else of devotion to the newly won liberty and to the raising up of his fallen nation. An American in the midst of the *political corruption* which for the moment *obscures the great democratic experiment*, yet has his imagination kindled by the size and resources of his land and his enthusiasm fired by the *high destinies* which he believes to await* its people in centuries to come.* A Frenchman, republican or royalist, with all his *frenzies* and 'fool fury' of red or white, still has his hope and dream and aspiration, with which *to enlarge his life* and *to lift him on an ample pinion out from the circle of a poor egoism*. What stirs the hope and moves the aspiration of our Englishman. Surely nothing either in the heavens above or on the earth beneath.* The English are *as a people* little susceptible in the region of the imagination. But they have done good work in the world, acquired a splendid *historic tradition of stout combat for good causes*, founded a mighty and beneficent empire, and they have done all this notwithstanding their *deficiencies of imagination*. Their lands have been the *home of great and forlorn causes*, though they could not always follow the transcendental flights of their foreign allies and champions. If Englishmen were not strong in imagination, they were what is better and surer, strong in their hold of the great *emancipating principles*. What* great political cause, her own or another's, is England befriending to-day ? To say* that no great cause

is left, is to tell us that we have reached the final stage of human progress, and *turned over the last leaf* in the volume of human improvements. The day when* this is said and believed marks the end of a nation's life. Is it possible that, after all, our old protestant spirit, with its rationality, its austerity, its steady political energy, has been *struck with something of the mortal fatigue* that seizes catholic societies after their fits of revolution.

—*Morley.*

EXERCISES.

I.—What according to the writer is the quality which Englishmen do not possess? Describe in your own words the work that Englishmen have done in spite of the lack of this quality.

II.—Explain the parts italicised.

III.—Parse the words marked with an asterisk.

IV.—What is the difference that is pointed out in the above passage between an American and an Englishman?

V.—Analyse the last sentence in the passage.

10.

The consequences of such a transformation, of putting* immediate social convenience in the first place, and respect for truth in the second,* are seen as we have said, in a distinct and unmistakable *lowering of national life*; a *slack and lethargic quality* about public opinion; a growing predominance of material, temporary, and selfish aims, over those which are generous, *far-reaching* and spiritual; a deadly weakening of *intellectual conclusiveness*, and clear-shining illumination, and lastly, of a certain stoutness of self-respect for which England was once famous. A

plain *categorical proposition* is becoming less and less credible to average minds. Or at least* the slovenly willingness to hold* two directly contradictory propositions at one and the same time is becoming more and more common. In religion, morals, and politics, the suppression of your true opinion, if not the positive profession of what you hold to be a false opinion, is hardly* ever counted a vice, and not seldom even *goes for* virtue and solid wisdom. One* is *conjured* to respect the beliefs of others, but forbidden to claim the same respect for one's own.*

—Morley

EXERCISES.

I.—What has been the consequence of putting social convenience in the first place and respect for truth in the second? Do not use the words of the passage.

II.—Explain the parts italicised.

III.—Parse the words marked with an asterisk.

IV.—Analyse the sentence beginning with "In religion, morals....."

11.

Then there is the newspaper press, that huge engine* for keeping discussion on a low level, and making the political test final. To take off the taxes on knowledge was to *place a heavy tax on broad and independent opinion*. The multiplication of journals 'delivering *brav-ling judgments* on all things all day long,' has done

much to deaden the small stock of *individuality in public verdicts*. It has done much to make vulgar ways of looking at things and vulgar ways of speaking of them stronger and stronger, by formulation and repeating and *stereotyping* them incessantly from morning until afternoon, and from year's end to year's end. For* a newspaper must live; and to live it must please, and its conductors suppose, perhaps not altogether rightly, that it can only please by being very *cheerful towards prejudices* very *chilly to general theories*, loftily disdainful to the *men of a principle*. Their one cry to an advocate of improvement is some *sagacious silliness about recognising the limits of the practicable in politics* and seeing the necessity of adapting theories to facts. As if the fact of taking a broader and wiser view than the common crowd disqualifies a man from knowing what* the view of the common crowd happens to be, and from estimating it at the proper value for practical purposes. Why are the men who despair of improvement to be the only persons endowed with the gift of discerning the practicable? It is, however,* only too easy to understand how a journal, existing for a day, should limit its view to the *possibilitites of the day*, and how, being most closely affected by the particular it should coldly *turn its back upon* all that is general. And it is easy, too, to understand the reaction of this *intellectual timorousness* upon the minds of ordinary readers, who have too little natural force and too little *cultivation* to be* able to resist* the *narrowing* and deadly effect of the daily iteration of *short-sighted common places*.

—Morley

EXERCISES.

I.—State clearly in short, simple sentences the effect of journalism on political life.

II.—Why is it that the newspapers take up the attitude which is ascribed to them in the above passage?

III.—Explain the parts italicised.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with "As if the fact of taking.....".

12

Our robust political sense, which has discovered so many of the secrets of good government, which has given us freedom with order, and popular administration without corruption, and unalterable respect for law along with *indelible* respect for individual right, this,* which has so long been our strong point, is fast becoming our weakness and undoing. For the extension of the ways of thinking which are proper in politics and to other* than political matter, means at the same time the depravation of the political sense itself. Not only is *social expediency* effacing the many other points of view that men ought to take of the various facts of life and thought: the idea of social expediency itself is becoming a dwarfed and *pinched idea*. Ours is the country where love of constant improvement ought to be greater than anywhere else, because fear of revolution is less. Yet the art of politics is growing to

be as *meanly conceived* as all the rest.* At elections the *national candidate* has not often a chance against the *local candidate*, nor the *man of a principle* against the *man of a class*. In parliament we are *admonished* on high authority that 'the policy of a party is not the carrying out of the opinion of any section of it, but the general *consensus* of the whole,' which seems to be a *hierophantic manner* of saying that the policy of a party is one thing and the principle which makes it a party is another thing, and that men who care very strongly about anything are to surrender that and the hope of it, for the sake of succeeding in something about which they care very little or not at all. This is our modern way of giving* politicians *heart for their voyage*, of inspiring them with resoluteness and self-respect, with confidence in the worth of their cause and enthusiasm for its success. Thoroughness is a mistake, and nailing* your flag to the mast a bit of *delusive heroics*. Think wholly of to-day and not at all of to-morrow. *Beware of the high* and hold fast to the safe. Dismiss conviction and study general consensus. No zeal, no faith, no *intellectual trenchancy*, but as much low-minded generality and *trivial complaisance* as you please.*

—Morley.

I.—What according to the writer of the passage is the state of the present day politics in England?

II.—Explain the parts italicised.

III.—Parse the words marked with an asterisk.

IV.—Analyse the sentence beginning with 'In parliament we are admonished on high.....'.

13.

Raillery is the finest part of conversation ; but, as it is our usual custom *to counterfeit* and adulterate whatever is too dear for us, so we have done with this, and turned it all into what is generally called *repartee*, or of being smart ; just as when an expensive fashion cometh up, those who are not able to reach it, content themselves with some paltry invitation. It now passeth for raillery *to run* a man down* in discourse *to put him out of countenance*, and make him ridiculous, some time to expose the defects of his person or understading ; on all which occasions he is obliged not to be angry, to avoid the imputation of not being able *to take a jest*. It is admirable to observe one who is dexterous at this art, singling out a weak adversary, *getting the laugh on his side*, and then *carrying all* before him. The French from whence we borrow the word, have a quite different idea of the thing, and so had we in the politer age of our fathers. Raillery was to say something that at first appeared a reproach or *reflection* ; but by some turn of wit unexpected and surprising, ended always in a compliment, and to the advantage of the person it was addressed to. And surely one of the best rules in conversation is, never* to say a thing which any* of the company can reasonably wish we had rather* left unsaid ; nor can there anything be well more contrary to the ends for which people meet together, than to part* unsatisfied with each other or themselves.

—Swift.

I.—What is meant by raillery? Distinguish in your own words between raillery and repartee.

II.—Explain clearly what the French mean by raillery.

III.—What is the best rule in conversation which the writer of the passage suggests for our adoption?

IV.—Explain the parts italicised.

V.—Analyse the last sentence.

VI.—Parse the words marked with an asterisk.

14.

Politeness has been defined as benevolence in small things. A true gentleman is recognised by his regard for the rights and feelings of others, even in matters the most trivial. He respects the *individuality* of others, just as he wishes others to respect his own. In society he is quiet, easy, *unobtrusive*, *putting on no airs*, nor hinting by word or manner that he deems himself better, wiser or richer than any one* about him. He is never '*stuck up*,' nor looks down upon others because they have not titles, honours, or social position equal to his own. He never boasts of his achievements or *angles* for compliments by affecting to under-rate what he has done. He prefers to act, rather than to talk; *to be rather than to seem*; and above all things is distinguished by his deep insight and sympathy, his quick perception of, and prompt attention to, those little or apparently insignificant things that may

cause pleasure or pain to others. In giving his opinions he does not *dogmatise*; listens patiently and respectfully to other men, and if compelled to dissent from their opinions, acknowledges his *fallibility* and asserts his own views in such a manner as to command* the respect of all who hear him. Frankness and cordiality *mark* his intercourse with his fellows, and however* high his station,* the humblest man feels instantly at ease in his presence.

I.—Explain the parts italicised.

II.—Describe in your own words the characteristics of a true gentleman.

III.—Explain the definition of politeness given in the above passage.

IV.—Analyse the sentence beginning with "In giving his opinions"

V.—Parse the words marked with an asterisk.

15.

Mix brains, then, with your business, if you would succeed, as Opie, the painter, did with his colours. Throw open the windows of your mind to ideas and keep, at least, *abreast of the times*,—if possible *ahead** of them. Nothing is more fatal to self-advancement than a stupid conservatism or servile imitation. In these days of intense competition, if you would achieve a high success you must think for yourself* and, above all, cultivate *pliability*

and versatility. The days when* a man could get rich by *plodding on*, without enterprise and without taxing his brains,* have gone by. Mere economy and industry are not enough; there must be intelligence and original thought. *Quick-witted Jacks always get ahead of the slow-witted giants.* Whatever your calling,* inventive-ness, adaptability, promptness of decision, must direct and utilise your force; and if you cannot find markets, you *must make them.* In business you need* not know many books, but you must know your trade and men; you may be slow at logic, but you must dart at a chance like a robin at a worm. You may stick to your *groove in politics* and religion; but in your business you must *switch into new tricks*, and shape yourself to exigency. We emphasise this matter, because in no country is the *red-tapist* so *out of place* as here. Every calling is filled with both, clever, subtle-witted men, fertile in expedients and devices, who are perpetually inventing new ways of buying cheaply, underselling or *attracting custom*; and the man who sticks doggedly to the old-fashioned methods—who runs in a *perpetual rut*—will find himself outstripped in the race of life, if he is not *stranded on the sands of popular indifference.* Keep, then, your eyes open and your *wits about you*, and you may distance all competitors; but ignore all new methods, and you will find yourself like ‘a lugger contending with an ocean racer.’

I.—What according to the writer are the requisites of a high success? Why is the red-tapist specially out of place in England?

II.—Explain the parts italicised.

III.—Point out the figures of speech in the following :—

(1) The red-tapist. (2) attracting custom.

(3) Stranded on the sands of popular indifference.

(4) A lugger contending with an ocean racer.

IV.—Analyse the sentence beginning with 'Every calling.....'

V.—Parse the words marked with an asterisk.

17.

Yet even Carlyle is not, in my judgment, to be called a great writer; one* cannot think of ranking him with men like Cicero and Plato and Swift and Voltaire. Emerson freely promises to Carlyle immortality for his histories. They will not have it. Why? Because the materials furnished to him by that *devouring eye* of his, and that *portraying hand*, were not wrought in and *subdued* by him to what his work, regarded* as a composition for literary purposes, required. Occurring* in conversation, breaking out in familiar correspondence, they are magnificent, *inevitable*; nothing more is required of them; thus thrown out anyhow, they *serve their turn* and fulfil their function. And therefore I should not wonder if really Carlyle lived, in the long run, by such an invaluable record as that correspondence between him and Emerson of which

we owe the publication to Mr. Charles Norton—by this and not by his works, as *Johnson lives in Boswell*, not by his works. For Carlyle's *sallies*, as the *staple** of a literary work, become wearisome; and as time more and more applies to Carlyle's works its stringent test, this will be felt more and more. Shakespeare, Moliere, Swift—they too had like Carlyle, the devouring eye, the portraying hand. But they are great literary masters, they are supreme writers, because they know how to *work** into a literary composition their materials, and to *subdue them to the purposes of literary effect*. Carlyle is too wilful for this, too *turbid*, too vehement.

—*Mathew Arnold.*

EXERCISES.

- I.—State in your own words the author's reasons for not considering Carlyle a great writer.
- II.—Give in simple English the meanings of the phrases in italics.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with "Carlyle's sallies....."

18.

Mr. Gladstone said :—

War indeed, has the property of exciting* much generous and noble feeling on a large scale; but with this special recommendation, it has, in its modern forms

specially, peculiar and unequalled evils. As* it has a *wider sweep of desolating power* than the rest* so it has the peculiar quality that it is more *susceptible of being decked in gaudy trappings* and of fascinating the imagination of those whose proud and angry passions it inflames. But it is on this very account, a perilous delusion to teach* that war is a cure for moral evil, or in any other sense than as the *sister tribulations* are. *The eulogies of the frantic hero* in Maud, however, deviate into grosser folly. It is natural that such *vagaries* should overlook the fixed laws of providence. Under these laws the mass of mankind is composed of men, women and children who can but* just ward off hunger, cold and nakedness ; whose whole ideas of *Mammon-worship* are comprised in the search for their daily food, clothing, shelter and fuel ; whom any *casualty* reduces to positive want ; and whose already low estate is yet further lowered and ground down, when the blood-red blossom of war flames with its heart of fire. Still war had in times gone* by, ennobling elements and *tendencies of the less sordid kind*. But one inevitable characteristic of modern war is, that it is associated throughout in all particulars, with a vast and most irregular formation of commercial enterprise. There is no incentive to Mammon-worship so remarkable as that* which it affords. The political economy of war is now one of its most *commanding aspects*.....In its *moral operation*, it more resembles, perhaps, the finding* of a new gold-field, than any thing* else.

EXERCISES.

I.—What according to Mr. Gladstone is the peculiar quality that modern warfare possesses?

Point out the difference which he points out between ancient and modern warfare.

II.—Explain the parts italicised.

III.—Parse the words marked with an asterisk.

IV.—Analyse the sentence beginning with, 'Under these laws.....'.

V.—Make sentences using the words—vagaries, vagrant; Provident and Providence; delusion, illusion and delusive.

19.

Many of you have probably been *disporting* yourselves in the *flowery fields of miscellaneous studies*. But the time has come when the demands of general culture and the *distractions* of multifarious knowledge should occupy a subordinate place in your minds and the needs of your occupation in life should claim your best energies. It is a thing of common experience, whether* in the learned professions or in the official or commercial line that the aspirant for success and future advancement does not give to his calling the best* what is in him. *Dilettante labour* is foredoomed to failure. If you follow the lives of the great ones of this or of any land, you will be impressed by the truth of the poet's words, 'No profit grows where is no pleasure taken'. In brief, study what you most affect. Study and work both in full measure adapted to your calling in all its stages

is the least price you have to pay* for certain success. Thomas Carlyle has said, "All true work is sacred. In all true work, were it but* true hard labour, there is something of divineness. Labour *wide as the earth*, has its summit in heaven." I would ask you to make* what has been called working-power a matter of habit. The time when all knowledge was one's province is a past which can never return. Master thoroughly *the fraction of possible things* which you have marked for your own. But let it not be said of you in after-life that your minds have been cribbed, cabined and confined by the *narrowness of your bread-winning pursuits* or the '*specialism that leads to pedantry*.' Nor let the lot be yours of those who spend the evening of their lives in vain regret that their early years had no *second interest*, no field of intellectual labour or enjoyment other than the chosen occupation to cheer and sustain them when it no longer *holds* them. I have known distinguished Indians who have died in harness, unwilling to face* the *blank and joyless stretch** of a *vegetating life*, but whose span of physical existence might have been lengthened for the benefit of the public by retirement from salaried office or professional race.

—K. Aiyer.

EXERCISES.

I.—Explain clearly the words of the poet quoted by the author in the above passage.

II.—“The time when all knowledge was one's province is a past which can never return.”

What is the tendency now at work? Can you suggest *one word* for it?

III.—What is the idea which the writer seeks to impress upon our minds in the last sentence?

IV.—Explain the parts italicised.

V.—Parse the words marked with an asterisk.

VI.—Analyse the last sentence.

VII.—Explain the appropriateness or otherwise of the following figures of speech.

(a) Flowery fields of miscellaneous culture.

(b) The evening of their lives

(c) Died in harness, and salaried office, Professional race.

VIII.—Use these words in sentences—Dilatory, Pedantic, specialism, specialise, specify, specious, spacious.

20.

Mr. Lincoln is sometimes claimed as* an example of a ready made ruler. But no case could well be less in point; for, besides* that he was a man of such a fair-mindedness as is always *the raw material of wisdom*, he had in his profession a training precisely the opposite of that to which a *partisan* is subjected. His experience as a lawyer

compelled him not only to see* that there is a principle underlying every phenomenon in human affairs, but that there are always two sides to every question, both of which must be fully understood in order to understand either, and that it is of greater advantage to an advocate to appreciate the strength than the weakness of his antagonist's positionMr. Lincoln was as far as possible from an *impromptu politician*. His wisdom was made up of a knowledge of things as well as of men; his sagacity resulted from a clear perception and honest acknowledgement of difficulties, which enabled him to see that the only durable triumph of political opinion is based not on any abstract right, but upon as much of justice, the highest attainable at any given moment in human affairs, as* may be had in the balance of mutual concession. The cautious, but steady advance of his policy during the war was like that* of a Roman army. He left behind him *a firm road on which public confidence could follow*; he took America with him where he went; what he gained he occupied, and his *advanced posts became colonies*. *The homeliness of his genius was its distinction*. His kingship was conspicuous by its *work-day homespun*. Never was ruler so absolute as he,* nor so little conscious of it; for he was the incarnate commonsense of the people. With all that tenderness of nature whose sweet sadness touched whoever saw him with something of its own *pathos*, there was no *trace of sentimentalism* in his speech or action. He seems to have had but one rule of conduct, always that of practical and successful politics, to let himself be guided by events, when

they were sure to bring him out where he wished to go though by what seemed to unpractical minds, which *let go the possible* to grasp at the desirable*, a longer road.*

—Lowell.

EXERCISES.

I.—On what according to the writer depends the durable triumph of political opinion?

II.—State in your own words the rule of conduct which President Lincoln always followed in his life.

III.—How did Lincoln's legal training help him in his political duties? Mention the special quality which he owed to his training as a lawyer.

IV.—Explain the parts italicised.

V.—Parse the words marked with an asterisk.

VI.—Analyse the sentence beginning with "His wisdom was made up of....."

VII.—Use the following words in sentences; impromptu, homely, sentimentalise, in point.

21

Josiah Quincy was no seeker of office; from first to last he and it were drawn together by the mutual attraction of need and fitness and it clung to him as most men cling to it. The people often make blunders in their choice; they are apt* to *mistake presence of speech for presence of*

mind; they love so to help a man rise from the ranks, that they *will spoil a good demagogue to make a bad general*; a great many faults may be laid at their door, but they are not fairly to be charged with fickleness. They are *constant to whoever is constant to his real self*, to the best manhood that is in him, and not to the mere selfishness, the '*antica lupa*' so cunning to hide* herself in the sheep's fleece even from ourselves. It is true, the contemporary world is apt to be *the gull of brilliant parts*, and the maker of a lucky poem or picture or statue, the winner of a lucky battle, gets perhaps more than is due* to the solid result of his triumph. It is time that fit honour should be paid also to him who shows a genius for public usefulness, for the achievement of character, who *shapes his life to a certain classic proportion*, and comes off conqueror on those onward fields where something more* than mere talent is demanded for victory. The memory of such men should be cherished as the most precious inheritance which* one generation can bequeath to the next. However it might be with public favour, public respect followed Mr. Quincy waveringly for 70 years, and it was because he had never *forfeited his own*. In this, it appears to us, lies the lesson of his life, and his claim upon our grateful recollection. It is this which makes him an example, while the careers of so many of our prominent men are only useful for warning. As regards history*, his greatness was *narrowly provincial*; but if the measure of deeds be the spirit in which they are done, that fidelity* to instant duty, which,

according to Herbert, makes an action fine, then his length of years should be very precious to us for its lesson. Tallyrand whose life may be compared with his for the strange vicissitudes which it witnessed, carried with him out of the world the respect of no man, least of all his own; and how many of our own public men have we seen whose old age but *accumulated a disregard* which they would gladly have exchanged for oblivion! In Quincy *the public fidelity was loyal to the private*, and the withdrawal of his old age was into a sanctuary—a *diminution of publicity with addition of influence*.

EXERCISES.

- I.—What is the lesson that Josiah Quincy's life teaches us?
- II.—Explain the parts italicised.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with "Tallyrands....."

22.

With *the gift of song*, Carlyle would have been the greatest of epic poets since Homer.* Without it, to modulate and harmonise and bring parts into their proper relations, he is the most *amorphous of humourists*, the most *shining avatar of whim* the world has ever seen. Beginning with a hearty contempt for *shams*, he has come at length to believe* in brute force as the only reality, and has as little sense of justice as Thackeray allowed to women. We say brute force, because, though the theory

is that this force should be directed by the supreme intellect for the time being, yet all inferior wits are treated rather as obstacles to be contemptuously shoved aside than as* *ancillary forces to be conciliated through their reason*. But, *with all deductions*, he remains the profoundest critic and the most dramatic imagination of modern times. Never was there a more striking example of that "igenium perfervidum" long ago said to be characteristic of his countrymen. His is one of the natures, rare* in these latter centuries, *capable of rising* to a white heat*; but once fairly kindled, he is like a three-decker on fire, and his shotted guns go off, as the glow reaches them, alike dangerous to friend or foe. Though he seems more and more to confound material with moral success, yet there is always something wholesome in his *unswerving loyalty to reality*, as he understands it. History, in the true sense, he does not and cannot write, for he looks on mankind as *a herd without volition*, and without moral force; but such vivid pictures* of events, such living conceptions of character, we find nowhere else in prose. The figures of most historians seem like *dolls stuffed with bran*, whose whole substance runs out through any hole that criticism may tear in them; but Carlyle's are so real in comparison, that if you prick them, they bleed. He seems a little wearied, here and there, in his Frederick, with the multiplicity of detail, and *does his filling in rather shabbily*; but he still remains in his own way, like his hero, the Only,* and such episodes as that of Voltaire would make the fortune of any other writer. Though not

the safest of guides in politics or practical philosophy, his value as an inspirer* and awakener cannot be over-estimated. As a purifier of the sources whence our intellectual inspiration is drawn, his influence has been* second only to that of Wordsworth, if even to his.

EXERCISES.

I.—State in your own words the reason why Carlyle cannot be called a great historian.

II.—Point out briefly the chief characteristics of Carlyle as an author.

III.—Explain the parts italicised.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with, "We say [brute force, because....."

23.

The habit of accurate observation, which is *the main educative value of science*, is of all but* priceless worth, but it is not the highest aim of education. It is perhaps because this word has been and is still so often used in the limited sense of instruction, that it has come to bear a narrower meaning than *the drawing out of the faculties of the whole man*. The existence of the term 'culture' is evidence to this fact. 'Culture,' said Huxley, "certainly means something quite different from learning or technical skill. It implies the possession of an ideal, and the habit of critically estimating the value of things by a theoretic standard." Matthew Arnold regards it as

familiarity with "the best that has been said and thought in the world"; and literature, he said, contains the materials which suffice for such knowledge. The power of intellect and knowledge do not alone suffice for *the building up of human life*; there is also the sense of beauty which forms our ideals, physical and moral, and the sense of right which determine our conduct. The more copious the materials with which the progress of science presents us, the greater the need for *the co-ordinating power* which can only* use them and this power can only come from *the æsthetical and the ethical side of human nature. Literature is the expression of man as a social being.* In it he gives voice to those hopes and fears and aspirations which *awake responsive chords* in other minds and hearts, arousing* the nature *which makes the whole world kin**. Professor Jebb reduces to two the objections entertained by some parents who are very keenly alive to the imperfect knowledge of realities gained by their children of schools where the teaching is entirely *humanistic*, and are therefore inclined to go* to the other extreme. First* that ever granting* that the best literature, besides* exercising the reason, also touches the emotions and trains these, the main springs of human action, this is true not for every body, not even for the average man, but only for those persons who have a *natural susceptibility to poetry and eloquence*, or whom in such susceptibility has been produced by an elaborate and refined training. Next, that even if the virtue of *humane letters* for people in general were admitted, it is impracticable to confer that benefit on

school pupils whose* time is to be largely occupied by subjects having a direct bearing* on their future calling and who are to go* straight from school into the work of the world.

EXERCISES.

I.—Explain in your own words the definitions of culture given in the above passage.

II.—State briefly in your English the two objections raised to the inclusion of literature in the school curriculum in the above passage.

III.—Explain the parts italicised.

IV.—Contrast in one sentence the educative value of science with that of literature.

V.—Parse the words marked with an asterisk.

VI.—Analyse the sentence beginning with, 'First, that ever granting

24.

Great men are thus a collyrium to clear* our eyes from egotism, and enable us to see other people and their works. But there are vices and follies incident* to whole populations and ages. *Men resemble their contemporaries even more than their progenitors.* It is observed in old couples, or in persons who have been housemates for a course of years, that they grow alike; and if they

should live long enough, we should not be able to know them apart. Nature abhors these complaisances, which threaten to *melt the world into a lump*, and hastens to break up such *maudlin agglutinations*. The like assimilation goes on between men of one town, of one sect, of one political party; and the ideas of the time are in the air, and infect all who breathe it. Viewed* from any high point, this city of New York, yonder city of London the Western Civilisation would seem a *bundle of insanities*. We keep each other in countenance and exasperate by emulation the frenzy of the time. The shield against the stings* of conscience, is the universal practice, of our contemporaries. Again; it* is very easy to be as wise and good as your companions. We learn of our contemporaries what they know, without effort, and almost through the pores of the skin. We catch it by sympathy, or as a wife arrives at the intellectual and moral elevations of her husband. But we stop where they stop. Very hardly can we take another step. The great, or such as* hold of nature, and transcend fashions by their fidelity to universal ideas, are saviours from these federal errors, and defend us from our contemporaries. They are the exceptions which* we want, where all grows alike. A foreign greatness is the antidote for cabalism.

EXERCISES

- I.—Explain the use of great men as described in the above passage.
- II.—Explain the parts italicised.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with "It is observed in old couples....."

25.

Grammar and rhetoric are equally barren, and bear fruit only when dealing* with materials given by life and experience. A *meagre* soul can never be made fat, nor a narrow soul* large, by studying rules of thinking. An intense vitality, a wide sympathy, a keen observation, *a various experience*, is worth all the logic of the schools; yet the logic is not useless; *it has a regulative, not a creative virtue*; it is useful to thinking as the study of anatomy is useful to painting; it gives you a more firm hold of the jointing and articulation of your frame work; but it can no more produce true knowledge than anatomy can produce beautiful painting. It performs excellent service in the exposure of error and *the unveiling of sophistry*; but to proceed far in the discovery of important truth, it must borrow its *moving power* from *fountains of living water, which flow not in the schools*, and its materials from the facts of the breathing universe, with which no museum is furnished. So it is likewise with metaphysics. This science is useful for two ends, first—to acquaint ourselves with *the necessary limits of human faculties*; it tends to *clip the wings of our conceit*, and to make us feel, by a little floundering* and flouncing in deep bottomless seas of speculation, that the world is a much bigger place* than we had imagined, and our thoughts about it of much less significance. A negative result this,* you will say, but not the least important *for that*; the knowledge of limits is *the first postulate of wisdom*, and it is better to practise* walking* steadily on the solid

earth to which we belong, than to usurp the functions of birds, like Icarus, and achieve a *sorry immortality* by baptising the deep sea with our name. The other use of metaphysics is positive ; it teaches us to be familiar with the great fundamental truths on which the fabric of all sciences rests.

EXERCISES.

I.—What according to the writer are the positive and negative uses of a study of logic and metaphysics ?

II.—Explain the following metaphors :—

(1) It tends.....to make us feel by a little floundering and flouncing.....had imagined.

(2) And it is better to practise walking.....birds.

III.—Explain the parts italicised.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with ' This science is useful for two ends.....'

26.

What* a student should specially see to, both in respect of health and of good taste, is not *to carry the breath of books* with him wherever he goes, as some people carry the odour of tobacco. To prevent this *contagion of bookishness*, the best thing* a young man can do is to join a volunteer corps, the drill connected with which will serve the double purpose of *brushing off all taint of pedantry*, and girding the loins stoutly for all the duties that belong to citizenship and active manhood. The modern Prussians, like the ancient Greeks, understand the value of military drill and make every man serve his time in the army ; but we *rush prematurely into the shop*, and our citizenship and manhood suffer accordingly. The cheapness of railway and steamboat travelling, also,

in the present day, renders inexcusable the conduct of the studious youth who will sit, week after week, and month after month, *chained to a dull gray book*, when he might inhale much more *healthy imaginings* from the vivid face of nature in some green glen or remote wave-plashed isle. A book of course, may always be in his pocket, if a book be necessary; but it is better to cultivate independence of these paper helps, as often as may be, to learn directly from observation of nature, and to sit in a frame of 'wise passiveness' growing* insensibly in strong thought and feeling, by *the breezy influence of Nature playing about us*. But it is not necessary that a man should be given to indulge in *Wordsworthian musings*, before the modern habits of travelling and touring can be made to subserve the double end of health and culture. Geology, Botany, Zoology, and all branches of natural history, are best studied in the open air; and their successful cultivation necessarily implies the practice of those habits of active and *enterprising pedestrianism*, which are such a *fine school of independent manhood*. History and archæology are most aptly studied in *the storied glen*, the ruined abbey, or the stout old border tower; and in fact in an age when the whole world is more or less *locomotive*, the student who stays at home and learns in a gray way only from books, in addition to the prospect of dragging* through life with enfeebled health, and dropping into a premature grave, must make up his mind to be looked* on by all well-conditioned persons as a weakling and an oddity.*

EXERCISES.

- I.—Explain the parts italicised.
- II.—What is the practice which the writer of the passage deprecates?
What is its effect on national life?
- III.—Explain very briefly in a sentence or two the mode of study suggested by the writer.
- IV.—Parse the words marked with an asterisk.
- V.—Pick up the transferred epithets in the above passage.
- VI.—Analyse the last sentence.

27.

What is a novelist? In my opinion he is a psychologist, who naturally and involuntarily *sets psychology at work*; he is nothing else* nor more.* He loves to picture feelings, to perceive their connections, their precedents, their consequences; he indulges in this pleasure. In his eyes they are forces, having various directions and magnitudes. About their justice or injustice he troubles himself little.* He introduces them in characters, *conceives the dominant quality*, perceives the traces which this leaves on the others, marks the contrary or *harmonious influences of the temperament*, of education, and labours to manifest the invisible world of inward inclinations and dispositions by the visible world of outward words and actions. To this is his labour reduced. Whatever* these bents are, he cares little. A genuine

painter sees with pleasure a well-drawn arm and vigorous muscles, even* if they be employed in slaying a man. A genuine novelist enjoys *the contemplation of the greatness of a harmful sentiment, or the organised mechanism of a pernicious character*. He has sympathy with talent, because it is the only faculty which exactly copies nature: occupied* in experiencing the emotions of his personages, he only dreams of marking their vigour, kind*and mutual action. He represents them to us as they are, whole, not blaming, not punishing, *not mutilating*; he transfers them to us intact and separate, and leaves to us the right of judging if we desire it. His whole effort is to make* them visible, *to unravel the types darkened and altered by the accidents and imperfections of real life, to set in relief wide human passions, to be shaken by the greatness of the beings whom he animates, to raise us out of ourself by the force of his creations*. We recognise art in this creative power, impartial and universal as nature, freer and more potent than nature, taking up the rough-drawn or disfigured work of its rival in order to correct* its faults and *give effect to its conceptions*.

EXERCISES.

I.—What according to the writer is the function of a novelist? [state briefly].

II.—What do you understand by creative power? Can you name any writer who, possessed this quality in an exceptional measure?

III.—Parse the words marked with an asterisk.

IV.—Explain the parts italicised.

V.—Analyse the sentence beginning with 'He represents them to us?'

Indeed history relates that such* was the case, and has embalmed for us the speculations upon the origin of living beings, which* were among the earliest products of *the dawning intellectual activity of man*. In those early days positive knowledge was not to be had, but the craving after it needed, *at all hazards*, to be satisfied, and according to the country, or *the turn of thought of the speculator*, the suggestion that all living things arose from the mud of the Nile, from a primeval egg, or from some more *anthropomorphic agency*, afforded a sufficient resting place for his curiosity. The *myths of paganism* are as dead as Osiris or Zeus, and the man who should revive them, in opposition to the knowledge of our time, would be justly laughed to scorn; but the *co-eval imaginations* current among the rude inhabitants of Palestine, recorded by writers whose very name and age are admitted by every scholar to be unknown,* have unfortunately not yet shared their fate, but, even at this day, are regarded by nine-tenths* of the civilised world as the authoritative standard of fact and *the criterion of the justice of scientific conclusions*, in all that relates to the origin of things, and, among them of species. In this nineteenth century, as at the dawn of modern physical science, the cosmogony of the semi-barbarous Hebrew is *the incubus of the philosophers*, and *the opprobrium of the orthodox*. Who shall number the patient and earnest seekers after truth, from the days of Galileo until now,* whose lives

have been embittered and their *good name* blasted by the *mistaken zeal of Bibliolaters*? Who shall count the host of weaker men whose sense of truth has been destroyed in the effort to *harmonise impossibilities*—whose life has been wasted in the attempt to *force* the generous new wine of science into the old bottles of Judaism*, compelled by the outcry of the same strong party?

—Huxley.

EXERCISES.

- I.—State clearly in a few words the substance of the above passage.
- II.—Explain the parts italicised.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with 'The myths of paganism...'

29.

Every man may profit by the example of truly great men, if he is bent on making the most of himself* and his circumstances. It is altogether a delusion to measure the greatness of men by the greatness of *the stage on which they act, or the volume of the sound* with which the world loves to reverberate their achievements. A Moltke in council, on the eve of a great battle which is to *shift the centre of gravity of our western political system*, is only acting on a maxim of practical wisdom that requires to be

applied with as much discrimination, tact and delicacy, by the provost of a provincial town planning a waterbill or a tax for the improvement of the city. Nay, that *moral heroism* is often greatest of which the world says least, and which is exercised in the humblest spheres, and in circles the most unnoticed. Let us therefore turn our youthful imaginations into great picture-galleries and *Walhallas of the heroic souls* of all times and all places; and we shall be incited to follow after good, and be ashamed to commit any sort of baseness in the direct view of such 'a cloud of witnesses.' Would you know what faith means, leave Calvinists and Armenians to *split straws* about points of doctrine; but do you read and digest that splendid eleventh chapter of the Hebrews, and you will escape for ever from the *netted snares of theological logomachy*. In this sublime chapter the great Apostle is merely giving a *succinct summation* of the method of teaching by concrete example with which the Scriptures are so richly studded and of which our modern sermons are mostly so destitute.

—Blackie.

EXERCISES.

I.—How is the greatness of a man generally measured in this world?

What kind of moral heroism is the greatest according to the author?

II.—Point out the figures of speech in :—

(a) Volume of the sound.

(b) Netted snares of theological logomachy.

(c) So richly studded.

III.—Explain the parts italicised.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with 'Would you know.....'

30.

All this,* I know well enough, will sound wild and chimerical to *the profane herd of those vulgar and mechanical politicians*, who have no place among us; a sort* of people who think that nothing exists but what is gross and material: and who therefore, far from being qualified to be directors of the great movement of empire are not fit *to turn a wheel in the machine*. But to men truly initiated and rightly taught, these ruling and master-principles, which in the opinion of such men as* I have mentioned, have no substantial existence, are in truth every thing and all in all. *Magnanimity in politics is not seldom the truest wisdom*; and *a great empire and little minds go ill** together. If we are conscious of our situation, and glow with zeal *to fill our place* as* becomes our station, and ourselves, we ought to *auspicate* all* our public proceedings on America with the old warning of the church, 'sursum corda.' We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. *By adverting to the dignity of this high calling* our ancestors have turned a savage

wilderness into a glorious empire; and have made the most extensive and the only honourable conquests, not by destroying but by promoting* the wealth, the number, and the happiness of the human race. Let us get an American revenue as* we have got an American Empire. *English privileges* have made it all* that it is; *English privileges* alone will make it all it can be.

EXERCISES.

I.—State concisely but correctly the policy which Burke in this passage recommends with regard to the American colonies.

II.—What does Burke say about those who differed from him on this question?

III.—Make short sentences using the following words :—

(1) To be initiated in.

(2) All in all.

(3) Conscious.

(4) Chimerical.

IV.—Explain the parts italicised.

V.—Express in your own words the philosophical truth contained in the above passage. Point out the sentence which seems to you the best in the passage.

VI.—Parse the words marked with an asterisk.

VII.—Analyse the first sentence.

What are the subjects, what are the class of books we are to read,* in what order, with what connections, to what ultimate use or object? Even those who are resolved to read the better books are *embarrassed by a field of choice* practically boundless. The longest life, the greatest industry, joined* to the most powerful memory, would not suffice* to make us profit from a hundredth part of the world of books before us. If the great Newton said that he seemed to have been all* his life* *gathering a few shells on the shore*, whilst a boundless ocean of truth still lay beyond and unknown to him, how much more to each of us must the sea of literature be a *pathless immensity* beyond our powers of vision or of reach—an immensity in which industry itself is useless without judgment, method, discipline; where it is of infinite importance what we can learn and remember, and of utterly no importance what we may have once looked at or heard of. Alas! the most* of our reading *leaves as little mark even in our education* as the foam that gathers round the keel of a passing boat! for myself, I am inclined to think the most useful help to reading is to know what* we should not read, what we can keep out from the small *cleared spot in the overgrown jungle of 'information,'* the corner* which we can call our *ordered patch of fruit-bearing knowledge*. The incessant accumulation of fresh books must hinder any real knowledge of the old; for the multiplicity of volumes *becomes a bar*

upon our use of *any*. In literature especially does it* hold—that we *cannot see the wood for the trees*.

—F. Harrison.

EXERCISES.

I.—What is the hindrance to true knowledge which the writer describes in the above passage? What remedy does he himself suggest to get rid of this hindrance?

II.—Explain fully the meaning of the last sentence.

III.—Explain the parts italicised.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with, "If the great Newton"

31.

We have been so much delighted with our new material acquisitions, that we forget what risks* and drawbacks and burdens they involve; we are often blind to the evils they in turn introduce, and we imagine that these discoveries *enlarge the human powers*, when they only *multiply the human instruments*. When the books of a year and of a library were counted by hundreds or thousands, learned men could really know what was best to be known, and mastered that best.....The incalculable accumulation of new material, and the intense

competition to gather still more material, drive the *students to limit* their research to smaller and smaller corners*, until it ends often in *ludicrous trivialities*, and mere *mechanical registering* of the most obvious facts, instead of thought and mental grip. A hundred years ago* a naturalist was a man who, having mastered, say,* some millions of observations, had, if he possessed a mind of vigour, some idea of what Nature is. Now there are millions of billions of possible observations, all* in many different sciences, and as no human brain can deal with them, men *mark off a small plot*, stick up a notice to *warn off intruders*, and *grub for observations* there. And so a naturalist now often knows nothing about nature but devotes himself say to one hundredth or thousandth part of nature—say the section of Annelida—and of these, often to one particular worm, or he takes the Gasteropods, and then he confines himself to a particular kind of snail; and then.....palæozoic flea. I do not say but* what this microscopic, infinitely vast, infinitesimally small work has got to be done. But it has its dangers, and it *saps all grip and elasticity of mind*, when it is done in a crude, mechanical way by the *medal-hunting tribe*.

—F. Harrison.

EXERCISES.

- I.—Describe briefly the effect of the multiplicity of books on knowledge.
- II.—Explain the parts italicised.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with 'Now there are millions...'

This cultivation of the mind, the ability to use facts is not the same thing as professional knowledge, although it is of the utmost value to the professional man and may be the result of professional training. But in its essence professional or useful knowledge means the power to do skilfully certain useful thing. It implies and often involves a *narrowing of the faculties*, a concentration upon one task to the exclusion of other interests and other knowledge. The *liberally educated man*, on the other hand, will view his professional knowledge *in the light of a larger whole*,* will see it not as* the whole world of knowledge but as only a part,* will understand not merely the facts and *rules-of-thumb* which he uses daily but the underlying principles which *link his occupation* with the whole world of science, art, and philosophy. The possession of the power of thought which liberal knowledge implies will give him a wisdom and a *resource* in the practice of his profession and a pleasure in contemplating its relations with the whole world of knowledge unknown to his more *narrowly educated* associates. *The question is one of attitude rather than of the specific subjects studied.* At the present time our efforts to obtain liberally educated professional men often take the form of requiring a double education—first a general course and then a professional one—a plan which involves a large expenditure of time and money and which is perhaps at some disadvantage in accomplishing one important thing:

To make* something of the real ! Yes, that's it. But how are we to *make anything of the actual* unless we have some aim to direct our efforts, some *clue to guide us through its labyrinths* ? And this aim, this clue, is just what is meant by the Ideal. You may dislike the word and reject it, but the thing* you cannot get rid of if you would live any life above that of brutes. An aim, an ideal of some sort, be it material or spiritual, you must have, if you have reason, and look before and after. True, no man's life can be *wholly occupied with the ideal*, not even the poet's or the philosopher's. Each man must acquaint himself with numberless details ; must learn the stuff that the world is made of, and how* to deal with it. Even Phidias and Michael Angelo must study the nature of the rough block they have to hew. Not even the most ethereal being *can live wholly upon sun-beams*, and most lives are far enough* removed from the sun beams, yet sunshine, light, is necessary for every man. And though most are immersed in business or battling all life through with *tough conditions*, yet, if we are not to *sink into mere selfish animality*, we must needs have some master light to guide us ; something that may dwell upon the heart, though it be not named upon the tongue ! For if there be sometimes a danger lest* the young enthusiast through too great devotion to an abstract ideal, should essay the impossible, and *break himself against the walls of destiny* that hem him in, for more common is it for

men to be* so crushed under manhood's burdens, that they abandon all the high aims of their youth and submit to be driven like gin-horses—round the daily scene of sad subjection, and of sick routine.

—J. C. Shairp.

EXERCISES

I.—Explain the parts italicised.

II.—Explain the metaphors in the following :—

(a) the rough block they have to hew.

(b) most lives are far enough removed from the sun-beams.

III.—Parse the words marked with an asterisk.

IV.—Analyse the last sentence.

V.—Why is an ideal necessary ?

35.

I am not asserting that in order to fulfil the conditions of poetic greatness a poet must of necessity address himself to the direct communication of ideas, or even write with a *conscious ethical aim*. We are not to confuse the functions of the poet with those of the preacher or homilist; their business is to instruct and guide, his to stir and vivify, to inspire, energise and delight. This vital distinction is indeed implied in every thing that has been said about the specific characteristics of that interpretation of life which poetry affords; and too much weight can hardly be attached to it. On the other hand, however, the horror which critics of the so-called æsthetic school continually express of any poetry which deals with

ideas and is written with a conscious ethical aim, is entirely without warrant. With much* that they urge against *didacticism in art* we may, it is true, cordially agree; but we must not be misled by them into an unqualified condemnation of it. When Browning says—"Philosophy first, and poetry, which is its highest outcome, afterwards"; and when Lowell says—"No* poem ever makes me respect its author which does not in some way convey a truth of philosophy"—we feel that in these utterances *the scope and powers of poetry* are unduly circumscribed. But there is no reason why poetry should not be the outcome of philosophy and the *vehicle of philosophic truth* without sacrificing* anything of its essential poetic qualities and graces. The real objection* to so much that passes as didactic poetry is not that it is didactic, but that it is not poetry. Nevertheless, there is no inevitable antagonism between the didactic* and the poetical. It all depends upon the poet. Take for example, the work of Wordsworth, who, as* we remember, wished to be "considered as a teacher or as nothing." "In *deserts of preaching*," says Lord Morley, "we find almost within sight of one another *delightful oases of the purest poetry*." But examination shows that in his passages of "purest poetry" Wordsworth is often quite as much occupied with ideas as in his passages of *flat prosaic preaching*. It is not, therefore, the presence or absence of ideas which makes all the difference, it is the difference in treatment which counts.

—Hudson,

EXERCISES.

- I.—Explain the parts italicised.
- II.—What according to the writer is the function of the poet? Point out the difference between him and the homilist.
- III.—State briefly the writer's view of poetry with an ethical aim.
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the sentence beginning with 'With much that they urge.....'
- VI.—Make short sentences illustrating the use of :—
- (a) To be misled into
 - (b) To be circumscribed.
 - (c) To count (in the sense in which it has been used in this passage.)

36.

The chief function of criticism is to enlighten and stimulate. If a great poet makes us *partakers of his larger sense of the meaning of life*, a great critic may make us partakers of his larger sense of the meaning of literature. The true critic is one* who is equipped for his task by a knowledge of his subject which, in breadth and soundness, far exceeds our own, and who moreover is endowed with special faculties of insight, *penetration* and comprehension. Surely, it would be the height of imprudence to assume that such a man will not see a great

deal more* than we do in a given masterpiece of literature, and the extreme of folly to imagine that with his aid we may not discover in it qualities of power and beauty, a wealth of interest and a depth of significance, to which, but for that aid, we should in all probability have remained blind. The critic often gives us an entirely fresh point of view; often, too, renders particular assistance by translating into definite form impression of our own, dimly recognised indeed, but still* too vague to be* of practical value. He is sometimes a path-finder, *breaking new ground*; sometimes a friendly companion, indicating hitherto unperceived aspects of even the most familiar things we pass together by the way. Thus he teaches us to re-read for ourselves with quickened intelligence and keener appreciation. Nor is this all.* He frequently helps us most when he *challenges our own judgments, cuts across our preconceived opinions*, and gives us, in Emerson's phrase not instruction, but *provocation*.

EXERCISES.

- I.—Describe in your own words the chief function of a critic.
- II.—Explain the parts italicised.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with ' Surely, it would be the height....."
- V.—Make short sentences illustrating the use of :—
 - (1) in all probability.
 - (2) to pass by the way.

37.

Puritan he was, Scotch peasant he was, Revolutionist he was to his last breath, with the fierce, uncouth, *anarchic spirit* of all these untamed in him to the end, bursting out through his really vast culture and a nature saturated with a bright genius. And it is this which so often makes us think of him together with Rousseau. There is in both the same explosive temper, the same passion, the same *delirious egoism*; and in both* the literary genius *runs riot* in the field of philosophy and politics, where* it had no just claim to teach or to guide. But to compare these two singular men is to be unjust to Carlyle, unjust to Rousseau. Carlyle has left us far more solid work than Rousseau; whilst as an artist* and preacher, he is far below the level of the *supreme sophist*. If both *point the moral* of the misery and waste to which the *solitary rebel against society* condemns himself, Carlyle lived a happy and noble life compared with the craziness, the degradation, the unmanliness of Rousseau. If the great French writer chose but* a limited field, he reached perfection in that, and is quite incapable of the *clumsy ribaldry* which Carlyle could never shake off. Carlyle had many more truths to utter than Rousseau; but he has not left behind him that burning and unceasing faith in the future of the people, which is the positive gospel of Rousseau, and which *lifts all the memories of insurrection, folly, and vanity from off the dishonoured bones*, the resting-place* of which no man can tell.

EXERCISES.

- I.—Explain the parts italicised.
- II.—Compare Carlyle and Rousseau in point of genius, character and achievement.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the last sentence.
- V.—What according to the writer is the positive gospel of Rousseau?
- VI.—What common qualities make us think of these two prophets together?

 38

In the first place, when we speak about books, let us avoid the extravagance of expecting* too much from books, the pedant's habit* of extolling books as synonymous with education. *Books are no more education* than laws are virtue*; and just as *profligacy is easy within the strict limits of law*, a boundless knowledge of books may be found with a *narrow education*. A man may be, as the poet saith, "deep vers'd in books, and shallow in himself." We need to know* in order that we may feel rightly, and act wisely. The thirst after truth, itself may be pushed to a degree where indulgence enfeebles our sympathies and unnerves us in action. Of all men perhaps the book-lover needs most to be reminded* that man's business here is *to know for the sake of living, not to live for the sake of knowing*.

EXERCISES.

- I.—Explain the parts italicised.
- II.—Reproduce in your own words the writer's remarks on the use of books.
- III.—Parse the words marked with an asterisk.
- IV —Analyse the last sentence in the passage.

 39.

On both sides of the Atlantic the theory* that the schism of the commonwealth was foreordained *has acquired the authority of a creed*. According to historians the business of statesmen was to recognise this, and to have* seen to it that the independence of America *was consummated with laws* instead of with blows. They are some of them concerned *to adjudicate the exact measure of blame* due to each for an issue *less fertile in glory than blood and bitterness*. That task will not be attempted here. What has been, has been and God himself cannot change the past. But since to mere human intelligence has been given* the power to mould the future, the purpose of the present inquiry is to examine what* dead men ought to have done, only as a clue* to discovering* what living men and men yet* to live, are called upon to do. This at least is clear, that a policy of *opportunism* availed the commonwealth but little at the crisis of its fate. No worse consequences could have befallen if Grenville had had the genius to see* that in such a crisis the only safety

lay in recognising and applying the principles vital to its existence. The only possible path to a solution at once final and peaceful was to persuade Parliament to open its doors to the colonists before it attempted to assert its legal powers of taxation, and that path was never attempted. To have done so, indeed, would have needed the genius of a Pitt. Neither Grenville nor those who followed him had that genius. They did not see, as English statesmen who faced and solved the Scottish problem in 1707 had seen, that a constitutional operation, *an act* of political surgery*, alone could avail *to forestall* the bursting of blood-vessels or the ultimate disruption of the body politic.** Few in America and scarcely any one in Britain realised that a crisis impended, and the colonial assemblies* having failed to advance an alternative proposal, the Stamp Act was passed.

EXERCISES.

- I.—Explain the parts italicised.
- II.—What is the leading thought contained in the above passage?
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with ‘The only possible path to a solution.....’
- V.—Make sentences illustrating the use of :—
(1) To forestall, (2) opportune, (3) importunate, (4) in the alternative, (5) to impend.

40.

It is one of the happiest privileges of the high intellectual life that it can elevate us—at least in the *intervals*

of relief from complete prostration or acute pain—to regions of *disinterested thought*, where all personal anxieties are forgotten. To feel* that he is still able, even in days of physical weakness and decline, to add something to the world's inheritance of knowledge, or to bequeath to it some new and noble thought in the pearl of completed expression, is a profound satisfaction to the active mind that is lodged in a perishing body. Many diseases fortunately permit this activity to the last; and I do not hesitate to affirm, that the work done in the time of physical decline has in not a few instances been the most perfect and the most permanently valuable. It is not accurately true that the mind and the body invariably fail together. Physicians who know how prevalent chronic diseases are, and how many eminent men are physically inconvenienced by them, know also that minds of great spiritual energy possess the wonderful faculty of indefinitely improving* themselves whilst the body steadily deteriorates. Nor is there anything irrational in this persistent improvement of the mind, even to the *extremest limit of material decay*; for the mind of every intellectual human being is *part and parcel of the great permanent mind of humanity*; and even if its influence soon ceases to be traceable—if the spoken words are forgotten—if the written volume is not reprinted or even quoted, it has not worked in vain. The intellectual light of Europe in this century is not only due to great luminaries whom every one can name, but to millions of thoughtful persons, now utterly forgotten, who in their time loved the light

and guarded it, and increased it and carried it into many lands, and *bequeathed it as a sacred trust*. He who labours only* for his personal pleasure may well be discouraged by the shortness and uncertainty of life, and cease from his selfish toil on the first approaches of disease ; but whoever has fully realised the *grand continuity of intellectual tradition*, and taken his own place in it between the future and the past, will work till he can work no more* and then gaze hopefully on the world's great future, like Geoffroy Saint Hilaire, when his blind eyes beheld *the future of Zoology*.

—Hammerton.

EXERCISES.

- I.—Briefly reproduce the ideas contained in the above passage.
- II.—Explain the parts italicised.
- III.—What privilege of intellectual life is mentioned here in the above passage ?
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the sentence beginning with "Nor is there anything..."

If all the cultivated men were withdrawn from it, the general tone of society would inevitably descend much lower even than it is at present ; it would sink so low* that the whole national intellect *would undergo a sure and inevitable deterioration*. It is plainly the duty of

men situated as you are, who have been endowed by nature with superior faculties, and who have enlarged them by the acquisition of knowledge, to preserve* society by their presence from an evil so surely prolific* of bad consequences. If society is less narrow, and selfish, and intolerant, and apathetic than it used to be, it is because they who are *salt* of the earth* have not disdained *to mix with its grosser and earthier elements*. All the improvement in public sentiment, and the advancement in general knowledge which have *marked the course of recent generations*, are to be attributed to the wholesome influence of men who could think and feel, and who steadily exercised, often quite obscurely, yet* not the less usefully in their time and place, the subtle but powerful attraction of the greater mind over the less.* Instead of complaining* that people are ignorant and frivolous, we ought to go amongst them and *lead them to the higher life*. "I know not how it is," said one in a dull circle to a more gifted friend who entered it occasionally, "when we are left to ourselves we are all lamentably stupid, but whenever you are kind enough to come amongst us we all talk very much better, and of things that are well worth talking* about." The gifted man is always welcome, if only he will *stoop to conquer*, and *forget himself to give light and heat* to others. The *low Philistinism* of many a provincial town is due mainly to the *shy reserve* of the one or two superior men who fancy that they cannot *amalgamate with the common intellect of the place*.

EXERCISES.

I.—Explain the parts italicised.

II.—What benefit can society derive from the presence of intellectual persons ? What according to the writer is the duty of an intellectual person ?

III.—Parse the words marked with an asterisk.

IV.—Analyse the sentence beginning with " All the improvement in public sentiment....."

42.

The satisfactions of intellectual riches are not more sure than the satisfactions of material riches; the feeling* of dull indifference which often so *mysteriously clouds the life of the rich man* in the midst of the most elaborate contrivances for his pleasure and amusement, *has its exact counterpart* in the lives of men who are rich in the best treasures of the mind, and who have infinite intellectual resources. However* brilliant your ability, however brave and persistent your industry, however vast your knowledge, there is always this *dreadful possibility of ennui*. People tell you that work is a *specific against it*, but many a man has worked steadily and earnestly, and suffered terribly from ennui all the time that he was working, although the labour was of his own choice, the labour that he loved best, and for which Nature evidently intended him. The poets from Solomon downward, have all of them, so far as I know, given utterance in one page or another of their writings to this feeling of dreary dis-satisfaction, and

Albert Dürer in his "Melancolia" illustrated it. It is plain that the robust female figure which *has exercised the ingenuity* of so many commentators is not melancholy either from weakness of the body or vacancy of the mind. She is strong and she is learned; yet, though the plumes of her wings are mighty, she sits heavily and listlessly, *brooding amidst the implements of suspended labour*, on the shore of a waveless sea. The truth is that Dürer *engraved* the melancholy that he himself* only too intimately knew. This is not the dullness of the ignorant and the incapable, whose minds are a blank because they have no ideas, whose hands are listless for want of an occupation; it is the sadness of the most learned, the most intelligent, the most industrious, the weary misery of those who are rich in attainments of culture who *have the keys of the chambers of knowledge*, and wings to *bear* them to the heaven of the ideal*.

* EXERCISES.

- I.—Explain the parts italicised.
- II.—What drawback of intellectual life is mentioned here in the above passage?
- III.—Explain clearly the metaphor in the following :—
 'Yet, though the plumes of her wings are mighty, she sits heavily and listlessly, on the shore of a waveless sea.'
- IV.—Analyse the last sentence.
- V.—Parse the words marked with an asterisk.

You have got to go* a great deal deeper than that*. I should say that the quality of literature, if it has one* particular quality more than another in this regard, is that it is not in a hurry. Journalism is, and must be, in a hurry. Literature is not. Literature deals with the *permanent element of human things*. The journalist has to take the moods and occasions of the hour and make the best he can of them. Literature more or less* prescribes the attitude of the judge. The journalist, dealing more or less with what we call *live issues*, is more or less an advocate. Literature deals with ideals; the journalist is a man of action. Though he is a man of the pen, he is also a man of action—he is not a student, a scholar, but a man of action—, and therefore, he is concerned with the real, though, if he is a wise journalist—as* we all are—he will understand that what he takes and stands for the real, is not half* so real as a great deal of what is real. It is the business of literature to furnish a case for *conventional rhetoric*. The journalist must more or less follow conventional rhetoric; but *when all* is said*, the literary element in its best and widest sense is what makes all the difference between the editor or the writer and the newsboy who is *shouting scare headlines* at the street corner.

—Morley

EXERCISES.

- I.—Explain the parts italicised.
- II —Distinguish carefully between literature and journalism.
- III.—State in a phrase, what distinguishes the editor from the writer.
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the last sentence.

44.

Dishonesty and fraud *are discountenanced* alike* by the legal code and by systematic morality. But the moralist and the legislator strike at fraud by different methods. Law deals only with what* is tangible and palpable; the range of Ethics is *co-extensive with that of the reason and understanding*. Now reason requires us never to act* in a *designing*, hypocritical, or fraudulent spirit. Such acts are, I am quite aware, thanks* to our lowered moral tone, too often but *faintly reprobated* by the public opinion of our age, and *entail no penalty* at either common law or equity. But, not the less are they condemned by the law of conscience. And yet how few* will you find who, if they can *look forward to escape exposure* and punishment, are capable of refraining from wrong-doing. There are times, indeed, when duty and expediency are apparently at variance. It is not really so. *The law of conscience is also the law of utility*. And the "righteous

man," he* whom we feel instinctively' to be the ideally good and perfect type of our race, will not dare to put asunder things which God and Nature have joined together. He will not *allow himself a thought*, far less an act, which he dare not *avow*.

EXERCISES

I.—What according to the writer is the characteristic of a 'righteous' man?

II.—Define the scope of morality and law as given in the above passage.

III.—Explain the parts italicised.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with 'And the righteous man...'

VI.—Make sentences to illustrate the use of the following words.

(a) To range—To derange.

(b) To entail.

(c) Expedient (as a noun and as an adjective.)

(d) To strike in—To avow.

This conviction that there is an order in things which we do not make, but can discern and interpret, is the inspiration of the man of science and of the artist no less* than of the *man of affairs*. The man of science dimly perceives that after which* he is feeling. Phenomena speak to him with a voice which others can not hear, because he has known in some degree their *vital coherence*, and he trusts to the perfection of the harmony of which he has *found the first promise*. To the artist outward things are *signs rather* than copies*. He uses them to

suggest* to others what he discerns behind them. His work is not an end in itself,* but a *revelation of that which is beyond*. And for the statesman ideals are the *adequate support of resolute and unwearied patience*.

EXERCISES.

I.—Explain the parts italicised.

II.—What is the leading thought contained in the above passage?

State clearly in a few sentences the import of the above passage.

III.—Analyse the sentence beginning with, "Phenomena speak to him....."

IV —Use the following words in sentences :—

To trust to, To inspire, Phenomenal, To idealise, Idealistic, Idealism.

The two great qualifications which I would advise any* struggling speaker to strive for are, in the first place,

the art of *getting** *in touch with his audience*, and of forgetting himself in his desire to persuade and interest them ; and, in the second place, that *readiness of resource* and that command of language, which, if it does not do justice, or some justice, to a great cause which* more carefully prepared efforts can do, is nevertheless always at his command, and can be used at moments and on occasions when* perhaps a more skilful orator is not ready, *has not brought his guns into position*, has not brought up his *great column*, is incapable of *marshalling his army to the full effect* ; the commander of smaller but readier and more *mobile forces* may thus find himself able* to defeat battalions bigger than his own.* These suggestions are not in any sense antagonistic to those which have been laid before you. The two gifts which I have suggested are of course, worthless* unless the speaker has got something to say,* has got something which he has thought before, something which is not the mere *casual inspiration of the moment*, but which wells out naturally from a mind stored with reflections, and which has gone over in some form or another all the ground which he is travelling in his speech.

—Balfour.

EXERCISES.

I.—State clearly in your own words the two qualifications which Mr. Balfour suggests for the struggling speaker.

II.—Explain the metaphors in the above passage.

III.—Explain the parts italicised.

IV.—Use the following in short sentences :—

(a) To be persuaded of.

(b) To stick to his guns.

(c) To be reflected in.

(d) To set store by.

V.—Parse the words marked with an asterisk.

VI.—Analyse the last sentence.

47.

The great need in modern* culture, which is scientific in method, *rationalistic in spirit*, and *utilitarian in purpose*, is to find some effective agency* for cherishing within us the ideal. That is, I take it, the business and function of literature. Literature alone* will not make a good citizen ; it will not make a good man. History affords too many proofs that* scholarship and learning by no* means *purge men of acrimony*, of vanity, of arrogance, of a *murderous tenacity about trifles*. Mere scholarship

and learning and the knowledge of books do not by any means *arrest and dissolve all the travelling acids of the human system*. Nor* would I pretend for a moment that literature can be any substitute for life and action. Burke said, "What is the education of the *generality of the world*? Reading* a parcel of books? No! Restraint and discipline, examples of virtue and of justice, these are what form the education of the world." That is profoundly true ; it is life that is the great educator. But the parcel of books if they are well-chosen, reconcile us to this discipline ; they interpret this virtue and justice ; they *awaken within us the diviner mind*, and rouse us to a consciousness of what* is best in others and ourselves.

—Morley

EXERCISES

- I.—State the function of literature according to the author of the above passage.
 - II.—Explain the importance of 'life' and 'books' in our education.
 - III.—Explain the parts italicised.
 - IV.—Make short sentences to illustrate the use of the following :—
To purge, educative, To reconcile with, awake and literati.
 - V.—Analyse the last sentence.
-

48.

Wise students will not all* of them too readily forget *the desolating sentence* of Gibbon, the greatest of literary historians that history is indeed little more* than the register of the crimes, follies and misfortunes of mankind. Reasons for remembering are only too vivid, but as we pass we have a right to quarrel with the two words "little more." Whatever we may say of Europe between Waterloo and Sedan, in our country at least it was an *epoch of hearts uplifted with hope*, and brains *active with sober and manly reason for the common good*. Some ages are marked as sentimental, others *stand conspicuous as* rational*. The Victorian age was happier than most* in the flow of both these currents into a *common stream of vigorous and effective talent*. New truths were welcomed in free minds, and free minds make brave men. Old prejudices were *disarmed*. Fresh principles *were set afloat*, and supported by the right reasons. The standards of ambition rose higher and purer. Men learned to care more for one another. Sense of proportion among the claims of leading questions to the world's attention became more wisely *tempered*. The rational prevented the sentimental from falling* into pure emotional. Bacon was prince in intellect and *large wisdom of the world*, yet it was Bacon who penned that deep appeal from thought to feeling, "The nobler a soul is, the more objects of compassion it hath." This* of the great Elizabethan was one *prevailing note* in our Victorian age. The splendid expansion and

enrichment of Toleration and all the ideas and modes that belong to toleration was another. In my *various parleying* with the Catholic clergy in Ireland, I was sometimes asked in reproachful jest what* my friend Voltaire would have said. As if Voltaire's genius did not include more than one man's share* of commonsense, and as if commonsense did not find a Liberalist advance, for instance, in the principle of a free church in a free state.
—*Morley.*

EXERCISES.

I.—What is the special characteristic of the Victorian age referred to in the above passage?

II.—Explain the parts italicised.

III.—Parse the words marked with an asterisk.

IV.—Analyse the last sentence.

V.—Use the following words in sentences :—

Prejudicial, to disarm, rational, effectual, proportional, proportionate.

49.

Mr. Lloyd George, like Colonel Roosevelt, can ignore the factions and the *guerrillas* while he *holds the hearts* of the great mass of his fellow-countrymen and while their hopes and trust are centred in him. He is more powerful without a party that is organised to support him than is any other statesman with one. He is more powerful because he has the *instinctive con-*

fidence of the average man. There are groups beyond counting who criticise and grumble, intrigue and obstruct. But the nation, the silent unorganised mass the plain people on whom *party ties sit lightly* at any time, and who to-day are utterly unaffected by them, the men and women who ask merely for leadership—these are behind the Prime-minister and will stay behind him to the end. That indeed is the supreme *paradox* of his position. He commands the whole but not the parts. The sentiment for him among *the rank and file of the British people* is not one whit more enthusiastic than it is in Canada or America or France. No one, not Chamberlain or Chatham has ever had the confidence of the Empire as he has. Among our allies he is accepted as the *incarnation of British democracy*. His career and personality *have invested him with a representative character* abroad such as no other Briton ever approaches. Something *radiates* from Mr. Lloyd George which is felt as a bond of genuine union through the length and breadth of all the nations whom the League of Liberty has joined together. *Poll the Empire* and all our allies for the man who since the beginning of the war has done most to express and sustain the sentiments and ideals of the anti-German confederacy, and there would be an overwhelming vote for the British Prime-minister.

—*Nineteenth century and after.*

EXERCISES.

I.—What is the paradox of the position of the Prime-minister mentioned in the above passage?

II.—State the reasons given by the author of the passage why Mr. Lloyd George commands the confidence of the people in an unequalled measure.

III.—Explain the parts italicised.

IV.—Analyse the last sentence.

V.—Use the following words in sentences :—

(a) The rank and file.

(b) To confide to.

(c) To sit lightly on.

50.

If Mr. Lloyd George's war record has made anything clear, it is that* there is nothing, literally nothing, he *would baulk at* if he were once convinced it would help to win* the war. He has himself *scrapped any* number of beliefs and prejudices under the pressure of necessity*; and his fertility in meeting new situations with new methods and in *throwing all hampering theories and prepossessions overboard*, in going on alone and waiting for the nation *to catch up with him* and for time to justify him, has surprised the sturdiest believers in his *acrobatic capacities*. All this one would have thought, would have secured for him the backing of every journal that really and sincerely puts the War and Victory above any question of domestic politics or *personal affiliation* ;

just as the whole-heartedness, single-mindedness, of his concentration upon victory might have been counted upon to rally* behind him the support of the fighting Services. Yet there would appear to be one movement to overthrow him among a group of Army officers and their *journalistic satellites* ; and there is certainly another among the *rejected of politics*. Apart from the Labour papers and and some of the ablest Radical organs in the metropolis, and apart from what* the provincial journals may be induced at four shillings the inch to *print to his discredit*, there are great Tory organs like the Morning Post and vigorous non-partisan weeklies like the Spectator to *take up the hue and cry against him* one would say that he had no friends. In the London clubs how often does one hear a good word spoken for him ? Of all our statesmen he is the loneliest, the most abused and the most formidable.

EXERCISES.

- I.—Explain the parts italicised.
- II.—State briefly the attitude of certain people towards Mr. Lloyd George which the writer deplors in the above passage.
- III.—Describe in a sentence or two the special quality of Lloyd George made clear to us by this war.
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the sentence beginning with " All this, one would have "

51.

If we compare Cicero with Demosthenes in this respect we shall at once acknowledge the decisive superiority of the latter, not only in his *never* pretending to take* a lofty tone*, when he is simply abusing an enemy, but in his immeasurably deeper earnestness when a question of patriotism or moral right *calls out his highest powers*. Cicero has always an *array of commonplaces* ready for any subject; every case which he argues can be shown to involve* such issues as* the belief in a divine Providence *the loyalty to patriotic tradition* the maintenance of the constitution or the sanctity of the family life; and on these well-worn themes he *dilates with a magnificent prodigality of pathetic ornament* which while it lends splendour to his style, contrasts most unfavourably with the *curt, business-like and strictly relevant* arguments of Demosthenes.

EXERCISES.

- I.—Compare in your words Cicero and Demosthenes.
- II.—Give the meanings of parts italicised.
- III.—Parse the words marked with an asterisk.
- IV.—Analyse the sentence beginning with, ‘Cicero has always.....’

52.

The indispensable preliminary* for judging and enjoying Shakespeare is not knowledge of his history, not even knowledge of his works, but knowledge of his theme a wide acquaintance with human life and human passion

as* they are *reflected in a sensitive and independent mind*. The poets, and but* few others, have approached him from the right point of view, with the requisite ease and sincerity. There is no writer who has been so *laden with the impertinences of prosaic enthusiasm and learned triviality*. There is no book, except the Bible, which has been so misread, so misapplied, or made the subject* of so many *idle paradoxes and ingenuities*. The most careless and casual lines in his plays have been twisted and *squeezed* in the hope that they will yield some *medicinal secret*. His poetry has been cut into minute indigestible fragments and used like wedding-cake, not to eat,* but *to dream upon*. The greatest poet of the modern world is at this day widely believed to have been also the most irrelevant, and to have valued the golden casket of his verse chiefly as a *hiding place for the odds and ends of personal gossip*. These are the penalties to be paid by great poets when their works become *fashionable*.

—*Raleigh*.

EXERCISES.

- I.—Explain the parts italicised.
- II.—What are the penalties which great poets have to pay when their works become fashionable?
- III.—What is necessary for us to do in order to understand Shakespeare fully?
- IV.—Parse the words marked with an asterisk.
- V.—Make short sentences to illustrate the use of :—
Excepting, to mediate, pertinent, ingenuous, to penalise.

53.

Among readers of poetry there are men and women not a few who challenge a poet to deliver a short statement of his doctrine and creed. To positive and rigid natures the roundness of the world is bewildering; they must needs* have a *four-square scheme of things, mapped* out in black and white*; and when they meet with any thing that *does not fit into their scheme*, they do not "as a stranger give it welcome"; they either ignore it, or treat it as a monster. They are *perfectly at ease with general principles and maxims*, which are simple only because they are partly false. What does not admit of this kind of statement they incline to treat as immoral, not without some sense of personal indignity. They ask a poet what he believes, and the answer does not satisfy them. A poet believes nothing but* what he sees. The power of his utterance springs from this, that all* his statements *carry with them the immediate warrant of experience*. Where dull minds rest on proverbs and apply them, he *reverses the process*; his brilliant general statements of truth are sudden *divinations born of experience*, sparks thrown out into the darkness from the luminous centre of his self-knowledge. Dramatic genius, which is sometimes treated as though it could dispense with experience, is in truth a *capacity for experience*, and for widening and applying* experience by intelligence and sympathy. When we find a poet speaking confidently of matters that seem to lie wholly outside the possible limits of his own immediate knowledge, we are tempted to *credit him with*

magic powers. We are deceived ; we forget *the profusion of impressions* that are poured in upon us, every day* and every hour, through the channels of the senses, so that the quickest mind cannot grasp or realise a hundredth part of them. A story has often been told of an ignorant servant-girl, who in the delirium of fever recited long records of Hebrew, which she had learned, all unconsciously, from overhearing the mutterings of the Hebrew scholar who was her master. The fine frenzy of a poet's brain gives to it something of the same abnormal quickness of apprehension and memory. When the mind is stirred by passion, or heated by the fire of imagination, all kinds of trivial and forgotten things *rise to the surface* ; and *take on a new significance.*

—*Raleigh*

EXERCISES.

I.—State in their proper order the leading ideas contained in the above passage.

II.—What is the fine frenzy of a poet's brain ?

III.—What according to the writer is the source of the poet's power of speech ?

IV.—Explain the parts in italics.

V.—Parse the words marked with an asterisk.

VI.—Use in short sentences the following :—

- (1) To fit into.
- (2) Unwarranted.
- (3) To divine.
- (4) To credit with.
- (5) Credible; credence.
- (6) To rise to the surface.

VII.—Analyse the sentence beginning with, "we are deceived....."

There are many who find a pleasure in contradicting the common reports of fame, and in spreading abroad the weakness of an exalted character. They *publish their ill-natured discoveries with a secret pride*, and applaud themselves for the singularity of their judgment, which has searched deeper than others, detected what the rest of the world have overlooked, and found a flaw in what the generality of mankind admire. Others there are who proclaim the errors and infirmities of a great man with an inward satisfaction and complacency, if they discover none of the like errors and infirmities in themselves; for while they are exposing another's weaknesses, they are *tacitly aiming at their own commendations*, who are not subject to the like infirmities, and are *apt to be transported with a secret kind of vanity*, to see themselves superior, in some respects, to one of a sublime and celebrated reputation. Nay, it very often happens, that none are more industrious in publishing the blemishes of an extraordinary reputation, than such as *lie open to the same censures in their own characters*, as either hoping to excuse their own defects by the authority of so high an example, or to raise an imaginary applause to themselves, for resembling a person of an exalted reputation, though in the blameable parts of his character. If all these secret springs of detraction fail, yet very often a *vain ostentation of wit* sets a man attacking an established name, and sacrificing it to the mirth and laughter of those about him. A satire or a libel on one of the com-

mon stamp, never meets that reception and approbation among its readers, as what is aimed at a person *whose merit places him upon an eminence, and gives him a more conspicuous figure among men.*

—Addison.

EXERCISES.

I.—Explain the parts in italics.

II.—What are the motives which lead men to attack those who have an established reputation ?

III.—Why is it that famous men are subjected to such secret attacks?

IV — Parse the words marked with an asterisk.

V.—Analyse the last sentence.

VI.—Give examples of the following to show that you clearly understand their import :- Satire, libel, irony, wit and humour.

55.

There never, gentlemen, was a period in which the *steadfastness* of some men has been *put to so sore a trial*. It is not very difficult for well-formed minds to abandon their interest, but *the separation of fame and virtue is a harsh divorce*. Liberty is in danger of being made *unpopular to Englishmen*. Contending* for an imaginary power we begin to acquire the spirit of domination and *to lose the relish of an honest equality*. The principles of our forefathers, become suspected to us, because we see them animating the present opposition of our children. The faults which *grow out of the luxuriance of*

freedom appear much more shocking to us than the base vices* which are generated from the *rankness of servitude*. Accordingly the least resistance to power appears more inexcusable in our eyes than the greatest abuse of authority. All dread of a standing military force is looked upon as a superstitious panic. All shame of calling in foreigners and savages in a civil contest is worn off. We grow indifferent to the consequences *inevitable to ourselves* from the plan of ruling* half the empire by a mercenary sword. We are taught to believe that a desire of *domineering over* our countrymen is love to our country, that those who hate civil war abet rebellion, and that the amiable and conciliatory virtues of lenity, moderation, and tenderness of the privileges of those who depend on this kingdom are a sort of treason to the state.

—Burke

EXERCISES.

I.—Briefly describe in your own words the new-born spirit which Burke deprecates in the above passage.

II.—What course does he suggest by implication to be pursued in dealing with the American colonies?

III.—Explain the parts italicised.

IV.—Analyse the last sentence.

V.—Parse the words marked with an asterisk.

VI.—What is the figure of speech in 'mercenary sword,' 'civil contest.'

University training cannot by itself supply capacity ; but it *can stimulate and fashion talent*, and, above all, it *can redeem from the danger of contracted views*. Thus the university becomes *a potent instrument for good* to a community, the strength of which is measured by the capacity of individuals who compose it. The University is the handmaid of the State, of which it is the microcosm—a community in which also there are rulers and ruled, and in which the corporate life is a moulding influence. And so we arrive at the truth that the State must see to the well-being and equipment of its Universities, if it is to be furnished with the best quality in its citizens and in its servants. *The veriest materialist* cannot but be impressed when he sees the increasing part which science plays in the struggle of the nations for supremacy. It is true that mere knowledge is not action ; but it must not be forgotten that *the transition to successful action* is now-a-days from knowledge, and not from ignorance. Things are in our time too difficult and complicated to be practicable without the best equipment, and this is as much true of public affairs as it is the case in private life.

—B. A. 1915.

EXERCISES.

I.—Explain in a sentence or two why the State should 'see to the well-being and equipment of its University' using your own words.

II.—Justify the description in the above passage of the University as the 'microcosm of the State,' using your own words.

III.—Give in your own words the sense in which the italicised portions in the above passage are used.

IV.—Give a detailed analysis of the sentence beginning 'It is true,' and ending 'not from ignorance.'

57.

The coconut tree is a palm, and has nothing to do with cocoa of the breakfast table. That word is a *perversion* of 'cacao,' and came to us from Mexico: the other is the Portuguese word 'coco,' which means a nut. It was what* Vasco da Gama called the thing when he first saw it, and the word, with our English translation added, has *stuck to it*. The tree is, I need* scarcely say, a palm, one of many kinds that flourish in India. But none of them can be ranked with it. The rough date palm makes dense groves on sandy plains, but* brings no fruit to perfection, *pining for something which only Arabia can supply*; the strong but unprofitable 'brab,' or fan palm, rises on rocky hills, the beautiful fish-tailed palm in forests solitarily, while the 'areca' rears its tall, smooth stem and delicate head in gardens and supplies millions with a solace more indispensable than tobacco or tea. But the coconut loves a sandy soil and the salt breath of the sea and the company of its own kind. The others grow erect as a mast, but the gentle coconuts *lean on the wind* and mingle the waving of their sisterly arms, casting a grateful shade on the humble folk who live under their* blessing.

There is no production of Nature that I know of less negotiable than a coconut as* the tree presents it. The man who first showed the way into it deserved a place in mythology with Prometheus, Jason and other *heroes of the dawn*.

—B. A. 1916.

EXERCISES.

I.—In a few brief sentences contrast the different kinds of palms mentioned in this passage.

II.—Give in your own words the meaning of the expressions in italics.

III.—‘There is no production of Nature that I know of less negotiable than a coconut as the tree presents it. The man who first showed the way into it deserved a place in mythology.’

Explain in four or five lines what is meant by the above sentences.

IV.—Parse fully the words followed by an asterisk.

58.

The art of pleasing is a very necessary one to possess, but a very difficult one to acquire. It can hardly be reduced to rules; and your own good sense and observation will teach you more of it than I can. Do as you would be done by, is the surest method that I know of pleasing: observe carefully what pleases you in others, and probably the same things in you will please others. *Take the tone of the company that you are in*, and do not pretend to

give it; be serious, say, or even *trifling*, as you find the present humour of the company: *this is an attention due from every individual to the majority*. Of all things banish egotism out of your conversation, and never think of entertaining people with your personal concerns, or private affairs; though they are interesting to you, they are tedious and impertinent to everybody else, besides that one cannot keep one's private affairs too secret. Whatever you think your own excellences may be, do not *affectedly display them in company*, nor labour, as many people do, *to give that turn to the conversation*, which may supply you with an opportunity of exhibiting them. At last, remember that there is a local propriety to be observed in all companies, and that what is extremely proper in one company may be, and often is, highly improper in another.

—B. A. 1916.

EXERCISES.

I.—Explain clearly in a very few brief sentences why a man should banish egotism out of his conversation.

II.—Give in your own words the meaning of the words or phrases in italics.

III.—‘Remember that there is a local propriety to be observed in all companies, and that what is extremely proper in one company may be, and often is, highly improper in another.’

Explain clearly and succinctly what is the advice contained in the above lines.

IV.—Construct and give a clause analysis of (i) a complex sentence containing a noun and an adjective clause.

V.—(ii) A compound sentence with one or both members complex.

59.

1. The past has made the present, and *we, who are alive have the future in our keeping*: not that we can form it at will but that* *it already exists in germ in us*, and that we shall put upon it *some impress, great or small, which will be traced back to us by the retrospect of the future*. To those who realise this, history becomes a matter of high practical import as well as* of theoretical interest. *Two striking facts arrest us at the threshold* which seem at first sight in contradiction. On the one hand, the past gains constantly in force, for mankind is accumulating a greater store of knowledge and *organized strength*, which must determine the character of the future. On the other hand, by studying the past and coming to understand the laws of its evolution each generation acquires greater power as well as more desire to control the sequel. To follow* out this apparent contradiction would lead us to *the unfathomable problem of freewill*. But the actual historical solution is evident and encouraging to our purpose. Man seems to solve it at the moment, and by the very act of realizing it. For, just* as he begins to acquire some accurate notion of the infinite process which is gathering ever more and more urgently behind, he first looks deliberately forward and resolves to use his powers to modify the future according to an ideal. Metaphysics apart,* we know in fact that 'thinking backward' has accompanied and inspired a new and *passionate effort for 'iving forward.'*

—B. A. 1918.

EXERCISES.

I.—Express in simple English the exact meaning of the phrases *in italics*.

II.—Parse the words followed by an asterisk.

III.—What are the “two facts” which the writer says, “seem at first sight in contradiction”? Show in your own words how he reconciles them.

IV.—Give in your own words what you gather from the passage about the importance of ‘History.’

 60.

2. Thoreau had decided, it would seem, from the very first to lead a life of self-improvement: *the needle did not tremble as with richer natures, but pointed steadily north*: and as he saw duty and inclination in one, he turned all his strength in that direction. He was met upon the threshold by a common difficulty. In this world, in spite of its many agreeable features, even *the most sensitive must undergo some drudgery to live*. It is not possible to devote your time to study and meditation without *what are quaintly but happily denominated private means*: these absent, a man must contrive to earn his bread by some service to the public such as the public cares to pay him for; or, as Thoreau loved to put it, Apollo must serve Admetus. This was to Thoreau even a sourer necessity than it is to most; there was a love of freedom, *a strain of the wild man, in his nature, that*

rebelled with violence against the yoke of custom ; and he was so eager to cultivate himself and to be happy in his own society, that he could consent with difficulty even to the interruptions of friendship. Marcus Aurelius found time to study virtue, and between whiles to conduct the imperial affairs of Rome ; but Thoreau is so busy improving himself, that he must think twice about a morning call.

—B. A. 1918.

EXERCISES.

I.—Explain clearly and fully the meaning of the phrases in italics

II.—Write a short account in your own words of the character of Thoreau, deriving your facts from this passage.

III.—Take any sentence from this passage which seems to you to be written ironically and explain wherein the irony lies.

3. Construct sentences to illustrate the meaning of

(a) the following adjectives :—

determined—determinate—facial—facile ;

and (b) the following verbs :—

abrogate—insinuate—incriminate.

61.

What is that *which strikes us at once* in a man of education, and which among educated men so distinguishes the man of superior mind, that*, as* *was observed with eminent propriety* of the late Edmund Burke, *we cannot stand under the same archway during a shower*

of rain without finding him out"? Not the weight or novelty of his remarks: not any unusual interest of facts communicated by him; for we may suppose both the one and the other precluded by the shortness of our intercourse and the triviality of the subjects. The difference will be impressed and felt, though the conversation should be confined to the state of the weather or the pavement. Still less will it arise from any peculiarity in his words and phrases. Unless* where new things necessitate new terms, he will avoid an unusual word as a rock. It must have been among the earliest lessons of his youth that *the breach of this precept, at all times hazardous, becomes ridiculous in the topics of ordinary conversation.* There* remains but one other point of distinction possible; and this must be, and in point of fact is, the true cause of the impression made on us. It is the unpremeditated and evidently habitual arrangement of his words, grounded on the habit of foreseeing*, in each integral part, or more plainly in every sentence, the whole that he intends to communicate. *However irregular and desultory his talk there is method in the fragments.* Listen on the other hand to an ignorant man, although perhaps *shrewd and able in his particular calling*, whether he be describing or relating. We immediately perceive that his memory alone is called into action; and that the objects and events recur in the same order, and with the same accompaniments, however accidental or impertinent, in which they first occurred to the narrator. The necessity of taking breath, the efforts*

of recollection, and the abrupt rectification of its failures, produce all his pauses; and with the exception of the 'and then,' the 'and there' and the still less significant 'and so,' they constitute likewise all his connections.

EXERCISES.

I.—Express in simple English the exact meaning of the phrases in italics.

II.—Contrast the conversation of the educated and the uneducated man.

III.—Parse the words followed by an asterisk.

IV.—Distinguish between the meaning of the word "impertinent" in the following sentences:—

(1) "We perceive that the events recur in the narration with the sole accompaniments however accidental or impertinent."

(2) "He is a most impertinent fellow."

B. A. 1917.

62.

The Letter I wrote to Lyttelton about the classical education suggested topics, which, as you justly perceive, are altogether esoteric. *They have never to my knowledge been carefully worked out*, and I think they well deserve it, but clearly your report is not the place. I will not say that you are not prudent in suggesting that you should not even give an opinion upon the great question. What is the true place of the old classical learning in the human culture of the nineteenth century? I am far from saying to the contrary. But one thing I do think, namely, that it is desirable that, as far as may be, the members of the commission should have some answer to that question in their minds, and should write their report with reference to it.

For centuries, through the lifetime of our great schools this classical culture has been made the keystone of all

secular culture of the highest class. Was this right or was this wrong, aye or no? As to particulars I have little to say worth hearing; but I think these three things. First, we give much too little scope for deviation from what I think the normal standard to other and useful branches, when it has become evident that *the normal standard is inapplicable.* Secondly, I am extremely jealous of any invasion of modern languages which is to displace classical culture, or any portion of it, in minds *capable of following that walk*..... Lastly, I confess I grieve over the ignorance of natural history which I feel in myself and believe to exist in others. At some time, in some way, much more of all this ought to be brought in, but clearly it would serve in a great degree as recreation, and need not thrust aside whatever hard work boys are capable of doing.

B. A. 1917.

(Mr. Gladstone to Sir S. Northcote.)

EXERCISES.

I.—Put in your own words the three points which Mr. Gladstone says occur to his mind in connection with classical education.

What is the writer's view of the position that natural history should occupy in education? Briefly comment on the same.

III.—Explain clearly the meaning of phrases in italics.

3. Correct the following sentences :—

(1) I gave him a warning as to the folly of his behaviour, but he did not care for it.

(2) By allowing the matter to come before the court he lost his money, what to say of his honour.

(3) They were much grateful to the nurse for all that she had done.

(4) On asking the policeman which way the man had gone, he replied that I did not see him.

(5) If he had come I would show him my garden.

(6) Where it is that you are going in such a hurry?

It is almost* a definition of a gentleman to say that he is one who never inflicts pain. He carefully avoids whatever* may cause a jar or jolt in the minds of those with whom he is cast—all changing of opinion or collision of feeling, all restraint or suspicion or gloom or resentment; his great concern being to make every one at ease and at home. He *has his eyes on all his company*; he is tender towards the bashful, gentle towards the distant,* and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unreasonable allusions or topics that may irritate; he is seldom prominent in conversation, and wearisome. He *makes light of favours* while he does them, and *seems to be receiving when he is conferring*. He never speaks of himself except when compelled, never defends himself by a mere retort; he has no ears for slander and gossip, is *scrupulous in imputing motives* to those who interfere with him and interprets everything for the best. He is never mean or little in his disputes, never takes an unfair advantage *never mistakes personalities* or sharp sayings for arguments or *insinuates evil which he dare not say out*. He has too much good sense to be* affronted at insult; he is too busy to remember injuries, and too indolent to bear* malice. If he engages in controversy of any kind his disciplined intellect preserves him from the *blundering discourtesy* of better though less educated minds, who, like blunt weapons, tear and hack instead of cutting clean.

He may be right or wrong in his opinion but he is too clear-headed to be unjust; he is as simple as he is forcible, and as brief as he is decisive. Nowhere shall we find greater candour, consideration, indulgence. He *throws himself into the minds of his opponents*, he accounts for their mistakes. He knows the weakness of human nature as well as its strength, its province, and its limits.

—Newman.

EXERCISES.

I.—Explain the parts italicised.

II.—Briefly mention the characteristics of a gentleman as given in the above passage.

III.—Explain the following sentences clearly :—

(a) Who like blunt weapons, tear and hack instead of cutting clean.

(b) He is too indolent to bear malice.

IV.—Parse the words marked with an asterisk.

V.—Analyse the sentence beginning with the words, "He has his eye....."

VI.—Use the following in short sentences :—

(a) To distance.

(b) To make light of.

(c) To confer with.

64.

Character is doubtless of far more importance than *mere intellectual opinion*. We only too often see highly rationalised convictions in persons of weak purpose or low motives. But by fully recognizing this,* and the sort of possible reality that lies at the root of such a phrase as "godless intellect, or intellectual devils"—though the phrase is of no reality when it is used by self-seeking politicians or prelates—yet it is well to remember the very obvious truth that opinions are at least an extremely important part of character. As* it is sometimes put *what we think has a prodigiously close connection with what we are*. The consciousness of having reflected seriously and conclusively on important questions whether *social or spiritual*, augments dignity, while it does not lessen humility. In this sense *taking thought can and does add a cubit to our stature*. Opinions which we may not feel bound or even permitted to press on other people are *not the less forcible for being latent*. They shape ideals and it is ideals that inspire conduct. They do this, though *from afar** and though he who possesses them may not presume to *take the world into his confidence*. Finally unless a man follows out ideas to their full conclusion without fear what the conclusion may be, whether he thinks it expedient to make his thoughts and his goal fully known* or not, it is impossible that he should acquire a commanding grasp of principles. And a commanding grasp of principles whether they are public or not is at the very root of *coherency of character*.

—B. A. Exam.

EXERCISES.

I.—Explain the parts italicised.

II.—What according to the writer is the importance of ideals? Why is it that opinions are an important part of our character?

III.—Parse the words marked with an asterisk.

IV.—analyse the sentence beginning with, "Finally unless a man..."

65.

An American writer of eminence urges with force that "the schools of the land are the agencies of inculcating that enlightenment on which both *conservation* and progress depend and on their successful operation *hangs the destiny of the future.*" Society demands that a person must not steal his living* else he will be imprisoned, and that he shall support himself legally, or he will be called a pauper. Look at it as* we will, we cannot *get away from certain basic facts*; the time has gone by when a highly educated few could exist on the labours of the enslaved many. Even Athens found this arrangement lacking in permanence. Those who stand forth as leaders of the people must not confine their view to the small circle of men of leisure and means, and a system of education that is to deserve to be called national, must be framed to meet the needs of all. It sounds nice and patriotic to plead for sympathy for individual idiosyncracies; *nature does not work on those lines.* India's prosperity depends on India's agriculture and individual idiosyncracies as to the proper time for sowing wheat or harvesting rice *will very soon be eliminated by starvation and death.* It is very easy to gird at the material

view and plead for spiritual scope. History is emphatic. The highest civilisation is found amongst races of high material progress. Poets may be poor, but poetry does not flourish amidst poverty. Disease is ugly and it is usually considered best to omit it from public discussions or politics, but disease is rife amongst the poorer communities of the world and is best controlled amongst the richest. No one* in his senses advocates the worship of wealth, but we should hardly credit with sense one who ignored the many advantages which wealth confers. A national policy of national education must be based on national conditions, and incontrovertible facts are dangerous things to ignore.* To quote an American professor: "Progress does not consist wholly of material advance." Mind, morals, and a broader and deeper enjoyment of life are also involved. But it is true that these arrive with or follow the former. The civilisations with *advanced methods of production* are at the same time the cultured and the politically progressive and *emancipated peoples*.

—Pioneer.

EXERCISES.

I—State clearly the theory of national education contained in the above passage.

What arrangement was found impermanent even by Athens?

II—Explain the parts in italics.

III—Make sentences to illustrate the use of :—

To gird up—To get away—

To inculcate—To credit with.

IV.—Analyse the first sentence in the passage.

66.

It is natural to every man to wish for distinction; and the praise of those who can confer honour by their praise, inspite of all false philosophy, is sweet to every human heart; but as eminence can be but the lot of a few,* *patience of obscurity* is a duty which we owe not more to our own happiness than to the quiet of the world at large. Give a loose, if you are young and ambitious, to that spirit which throbs within you; *measure yourself with your equals*; and learn, from frequent competition, the place* which nature has allotted to you; *make of it no mean battle,** but strive hard; *strengthen your soul to the search of truth*, and follow that spectre of excellence which beckons you on beyond the walls of the world to something better than man has yet done. It may be you shall *burst out into light and glory at the last*; but if frequent failure convince you of that *mediocrity of nature* which is incompatible with great actions, submit wisely and cheerfully to your lot; let no mean spirit of revenge tempt you to throw off your loyalty to your country, and to *prefer* a vicious celebrity to obscurity crowned with piety and virtue*. If you can throw new light upon moral truth, or by any exertions multiply the comforts or confirm the happiness of mankind, this fame guides you to the true ends of your nature; but in the name of God, as you tremble at retributive justice, and in the name of mankind, if mankind be dear to you, seek not that easy and accursed fame *which is gathered in the work of revolutions;* and deem it*

better to be for ever unknown, than *to found a momentary name upon the basis of anarchy and irreligion.*

—Sydney Smith.

EXERCISES

- I.—Reproduce as briefly as you can the writer's views on 'Distinction.'
- II.—What is that kind of distinction which the writer deprecates in the above passage?
- III.—Explain the parts in italics.
- IV.—Parse the words marked with an asterisk.
- V.—Analyse the sentence beginning with, 'It may be you shall burst'

67

As civilisation increases, literature takes new developments, and men begin to tell tales of the great deeds of their ancestors. They look at them *through the haze of antiquity*. The hero *swells to the dimensions of a god*, his virtues and his vices become superhuman, and all the powers of heaven and hell, of earth, air, and ocean are occupied with his affairs and fortunes, with his joys and sorrows, his loves and hates, his triumphs or reverses. This is the age of the epic, the age* when the poet becomes the historian, and *builds up unwittingly the mythology of his people*. All critics profess to reverence the epic poet, and to exalt him above all others. It is this which often causes modern poets to mistake the character of their time, and give* their poetry a form that makes

it distasteful and unpopular. Epic poems have been written since Dante and Milton. But who has time or inclination to read a new epic in our own day? Not one man in a million! Were* a new epic grander than Homer, more musical than Virgil, more stupendous than Dante, more sublime than Milton, to be published, *it would fall dead upon the ears of a generation like ours.** The great mass of the people have not read, and never will read, the old epics. They have lost their faith in demigods and heroes. They see the art and accomplishment of epic poems, but not the nature and the frenzy. *They admire them as* they do the pyramids;* but he would write the one or build the other *is not a man of his age.* He is a *living anachronism*, and must pay the penalty.

—Charles Fitzhugh.

EXERCISES

I.—Explain the parts in italics

II.—Why is it that no one has an inclination in our day to read an epic?

What is an epic poem? Can you name any epic poem written in modern times?

III.—Use in sentences the following words;

(1) Heroics.

(2) Anachronism and to synchronise.

IV.—Parse the words marked with an asterisk.

PART II.

PARSING.

Generally in examinations it is the difficult constructions that are asked to be parsed. Very often the infinitives and other peculiar words and phrases are given which present a great difficulty to the student. In this chapter some hints are given on parsing which will help the student to master the difficulty arising from the combinations of words. These notes are not exhaustive but they explain all that is necessary to make the task of the student easier. The details can be found in any text-book on English grammar.

PARSING.

Some of the words which the students often find difficult to parse correctly are given below for the sake of illustration.

As :—

- (1) as a subordinate conjunction : 'As it is heavy I cannot lift it.'
- (2) as an adverb : 'He is not *as* clever as she.'
- (3) as a relative pronoun : 'He did not pass, *as* was expected.'
- (4) as an independent adverb : 'I will go *as* soon as possible.'

(5) Sometimes it forms a prepositional phrase :

As to (as for), that you may depend upon me.

Ago :—

is used as an adverb :

I came here three days *ago*.

(Modifies three days).

After :—

(1) as a preposition. [This is quite simple]

(2) as a conjunction ; " He came *after* the right time had passed."

(3) as an adverb modifying some verb ;

He came, fell down and then Jack came trembling *after*.

(4) as an adjective ; ' *After* ages will record how great he was.'

Both :—

(1) as an adjective ; ' I have seen *both* flowers.'

(2) as a substantive pronoun ; ' *Both* went to see the match.'

(3) as a conjunction ; ' The Magistrate *both* fined and flogged the culprit.'

Before :—

(1) as a conjunction ; ' I will let you know *before* I go.'

(2) as a preposition (This is quite simple.)

(3) as an adverb ; ' I told you that *before*.'

But :—

- (1) as a conjunction.
- (2) as an adverb ; It is *but* proper that I should go.
- (3) as a preposition ; 'All *but* my friend had fled.'
- (4) as a relative pronoun ; 'There was no woman *but* wept.'
- (5) as a noun and as a verb ; '*But* me no *buts*.'

So :—

- (1) as an adverb ; He is *so* foolish that he cannot see it ;
As you sow, *so* shall you reap.
- (2) as a conjunction ; ' He is gone, *so* I shall go too.'
- (3) as a Demonstrative adjective pronoun ; 'That you
are tall is certain ; that you are strong is no less *so*.
(*So* = certain.)
- (4) as a Demonstrative substantive pronoun ; 'you are my
friend, and will I hope, always continue *so*.'

Else :—

- (1) as an adverb ; 'He can't go any where *else*.'
- (2) as a conjunction ; 'I do not know him *else* I would
have spoken to him.'
- (3) as an adjective ; 'I know no one *else*.'

Since :—

- (1) as a preposition ; 'I have not seen him *since* April last.'
- (2) as an adverb ; '*Since* the world began.'
- (3) as a conjunction ; '*Since* you say so, I must believe it.'

Still :—

- (1) as a verb.
- (2) as an adjective ; 'The class was *still*.'
- (3) as a noun ; 'He left his house in the *still* of midnight.'
- (4) as a conjunction ; 'I know, you can do it ; *still* you should consult your superior officer.'

Otherwise :—

- (1) as an adverb ; 'That is my opinion, but he thinks *otherwise*.'
- (2) as a conjunction ; 'You must do it at once, *otherwise*, you will suffer for it.'

Then :—

- (1) as an adverb ; 'I did not know it *then*.'
- (2) as a conjunction ; 'I will not go, *then* you must go.'
- (3) as a noun ; 'He waited till *then*.'
- (4) as an adjective ; 'The *then* king of Spain.'

Why :—

- (1) as an interrogative adverb ; '*Why* did you see it?'
- (2) as a relative adverb ; 'Tell me the reason *why* you saw it.'
- (3) as a conjunctive adverb ; 'Tell me *why* you did it.'
- (4) as a noun ; 'He never explained the *why* of his proposal.'
- (5) as an interjection ; '*why*, how now Claudio!'

Well :—

- (1) as an adverb,
- (2) as an adjective.

- (3) as an adjective used as a noun ; 'Let *well* alone.'

Worth :—

- (1) as an adjective taking an object after it ; 'This horse is *worth* Rs. 200.'
- (2) as a verb ; 'Woe *worth* the day'
- (3) as a noun ; 'He is a man of solid *worth*.'

All :—

- (1) as an adjective ; '*All* men are not wise.'
- (2) as a substantive pronoun ; '*All* have shared in it.'
- (3) as a noun ; 'The widow left her *all* to her sons.'
- (4) as an adverb ; 'I live *all* alone.' '*all* on a sudden'; The moon shines *all* brightly.

Some examples of parsing are given below to help the student in his exercises.

Nouns and Pronouns.

- (1) He comes twice a *day*. [adverbial object].
- (2) You can have it at 10 seers a *rupee*. [Obj. case governed by the preposition 'a']
- (3) *Four-fifths* of the class have already gone. [Numeral adj. used as a collective noun.]
- (4) *One* can't do without it.
[Indefinite substantive pronoun].
- (5) He acted at his *own* initiative.
[Possessive pronoun used for emphasis] Rowe and Webb call it emphatic possessive pronoun.
- (6) *It* is not ours to question why.
[Impersonal pronoun subject of 'is']

- (7) He *himself* is to blame.

Some call it an 'emphatic pronoun used for the sake of emphasis.

He killed *himself*;—Here it is a reflexive pronoun object of 'killed.'

- (8) If you are a brave man show yourself as *such*. Demonstrative pronoun ; case, either object of show like 'yourself' or nominative case subject to the verb 'would show' understood.

- (9) *What* time is it ?

Interrogative adjective pronoun

What did you say ?

Interrogative pronoun, objective case

What I have done I have done.

Relative substantive pronoun.

Tell me *what* books you want.

Relative adjective pronoun.

What with one thing and *what* with another, adverb.

} **What.**

What ! have you got nothing better than *that* .

Interjection.

I do not doubt but *what* you are right.

Subordinate conjunction.

} **What.**

Other parts of speech.

- (1) *It* rains.

Impersonal verb.

- (2) *Would* that I were a king.

Would is a principal verb having its nominative understood.

- (3) *Happen* what may, I will go.

This is equal to 'Though that happen which may happen? verb—subjunctive mood.

As regards my abilities you can ask him.

[Prepo.]

- (5) *Whatever* be the result, I will stand by you; compound relative : subject of 'be.'

Special constructions :—

1. He is *to blame* ; *to blame* is a gerund qualifying *he*. The peculiarity here lies in the use of the active form, *i. e.*, *to blame* instead of *to be blamed*.
2. The house *is building*. Some parse 'is building' as a verb, others say 'is' is a verb and 'building' is a participle.

One grammarian of note says it is really an infinitive governed by a preposition understood as *a building=in building*.

3. *I had rather go*. *Had* must be parsed by itself and the verb following *rather* as an infinitive governed by *had* which has the same sense as *would*.
4. He *is gone*. 'Is' is a verb agreeing with its subject *he*. *Gone* is a participle qualifying *he*.
5. *Fare thee well* ; *Hie thee home*.

The construction seems to be 'Thou fare thee well' and we might say it is a simple pronoun used in a *reflexive* sense. But in such olden

expressions as 'Haste thee' there is an equivalent of 'thou' for which it was often used in early English.

6. He climbed *ten feet* : This is an adverbial object. [Three *yards* long, three *feet* high, I walked a *mile* are other instances].

The Infinitive.

Some difficulty is felt in parsing the infinitives on account of their peculiar uses and it is therefore proposed to give here a brief explanation of the various senses in which they are used.

There are two infinitives :—

- (1) The Simple or Noun Infinitive and (2) The Gerundial Infinitive.

The Simple infinitive is used—

- (1) As the subject of a verb :—

To err is human ; *To exercise* is healthy.

- (2) (a) As the object of a verb :—

I want *to go* ; I do not fear *to die* ; I was given *to understand* that you had accepted the offer ; I like *to play*.

- (b) As the object of a preposition :—

He is about *to die* ; He did nothing but *weep*.

He did nothing else than *laugh*.

There is nothing left but *to submit*.

He preferred *to die* rather than *be disgraced*.

(3) As complement to a verb of incomplete predication.

You need not *go*.

He appears *to be* a fool.

He was taught *to swim*.

He knew that he was *to read it*.

I did *go* ; I shall *go* ; I may *go* ; I might *go*.

(4) Absolutely in interrogation and exclamation :—

And now what *to do* ? Where *to go* ?

To fight with him ? I can't *do it*.

The infinitive in *ing* with *from* is used after the verbs *to abstain, debar, desist, dissuade, hinder, prevent, prohibit and refrain* :—as, he was debarred from *appearing* at the examination.

The infinitive in *ing* is governed by prepositions other than *from* instead of the infinitive with *to*, after such verbs as *to assist, disqualify, discourage, excel, discontinue, insist, persist, and repent* etc, as, he insisted on my *going* there ; he persisted in *opposing* the Magistrate.

The Gerundial infinitive is used to express the purpose, the cause, the condition or the result of an action. It can be used (1) To qualify a verb (2) to qualify a noun (3) to qualify an adjective (4) parenthetically.

(1) To qualify a verb :—

I have come *to see* you (purpose).

He came here only *to learn* that he had failed (result).

How did this come *to pass* (result)?

He served him so well only *to be* given up in his old age.

The Viceroy is *to go* to Calcutta to-morrow.

(2) To qualify an adjective :—

Slow *to learn* and quick *to forget*.

I am sorry *to hear* that he is dead.

It is never too late *to mend*.

He was wise enough *to win* the Rajputs to his side.

(3) To qualify a noun or pronoun :—

A house *to let*.

Give me a book *to read*.

I offered him a chair *to sit on*.

I am not *to be scolded* for it.

I have enough and *to spare*.

I beg *to acknowledge* your letter.

His lot is *to be pitied*.

(4) Parenthetically :—

To tell you the truth, I can not recommend him.

To be serious, we must either get it or die.

To be brief, the man cheated us outright.

To say nothing of my enemies, even my friends treated me ill in my poverty and distress. They were thunder-struck, so *to speak*, on hearing the news of his fall from power.

Note.—There are other uses of this infinitive as in the sentences ‘there are many complaints against him (*to*) let alone this matter’; ‘*To be* sure, you must ascertain his opinion before you act.’

These are parenthetical uses of the Gerundial infinitive.

The infinitive is also used without ‘to’ :—

- (1) After the auxiliary verbs—do, may, can, shall, will and after verbs such as dare, let, make, must, need, please.
- (2) After verbs denoting perception or experience of the senses :—hear, feel, see, view, behold etc.
- (3) After had better (you had better go), had rather, (I had rather refuse his request), had sooner, (I had sooner walk), had as soon (I had as soon go as stay.)
- (4) After but, except, than, as :—

He did nothing but *play* all the year.

I can do everything except *recommend* him

Sooner than *suffer* exile, I am willing to die.

They did not so much as *sympathise* with him.

Gerund and Verbal Noun.

A Gerund is used both as a noun and as a verb.

It does both functions.

Some uses of it :—

- (a) As a noun ;—

Writing comes from practice not from chance.

- (b) As a verb taking an object after it ;—

He made a mistake in *taking* Sanskrit.

(c) as a noun with possessives ;—

He was enraged at his *insulting* his father.

He was displeased at the barber's not *coming*.

Some writers on Grammar make no distinction between a gerund and a verbal noun while others do. Though they are the same at the bottom, the distinction which is entirely modern is pointed out below.

A Verbal noun is preceded by the Definite article '*the*' and is followed by the preposition '*of*'; whereas a Gerund has no article before it and is followed by no preposition.

Flying kites is a pleasant game (Gerund).

The flying of kites is a pleasant game (Verbal Noun).

On *opening* the door, I noticed a thief. (Gerund).

On *the opening* of the door, I noticed a thief (verbal noun.)

N. B.—1. A Gerund has four forms—two for the Active voice and two for the passive.

	Active	Passive
Present Continuous	Loving	Being loved.
Perfect „	Having loved	Having been loved.

2. A Gerund can be qualified by an *adverb* ;

As ;—He is engaged in reading his book *carefully*.

3. The distinction between a Gerund and a Participle is quite obvious: The former is used as a noun; the latter is used as an adjective.

These were his *dying* words. (Participle).

At the time of *dying* they left him alone. (Gerund).

It is only by a careful observation that the student will acquire the practice of distinguishing these parts of speech from one another. For his guidance some further hints are given below.

Points of resemblance between G. and P.

1. Neither of them can be a predicate.
2. Both may have objects after them ;

Fighting battles is dangerous ; Always *fighting* battles he lost his kindly feelings.

(3) Both may be qualified by adverbs ; as,

Eating fast will spoil your digestion.

Eating fast, you will lose your digestion.

Points of difference.

- (1) The participle has a subject to which it refers ; the gerund has none ; as 'travelling on the road, I saw a lion ?
- (2) The participle can not be qualified by an adjective or a possessive whereas the gerund can ; 'No noise but of *my* reading ?
- (3) The participle is more like an adjective, the gerund more like a noun.

ANALYSIS.

The analysis of a sentence is the breaking up of it in its component parts. There are three kinds of sentences.

- (1) The Simple—which are not difficult to analyse.
- (2) The Compound.
- (3) The Complex.

A *Compound Sentence* consists of two or more co-ordinate or independent clauses joined together by co-ordinate conjunctions. These clauses are joined together by co-ordinate conjunctions. These clauses are grammatically independent of one another and express their full meaning without the aid of any other clause, *i.e.*, 'Either you have forgotten, or the thing never happened.'

There are four ways in which co-ordinate clauses can be joined to one another.

- (1) Cumulative—which express that one idea is *simply* added to another :—
- (2) Alternative --which express choice between one thing and another, *i. e.*, Either, or.
- (3) Adversative—which express the contrast of one statement with or against another, *i. e.*, He is physically weak *but* very active.
- (4) Illative—which express inference as, He did not work *and therefore* he failed.

Examples.

- (1) Cumulative :—

Examples.

Cumulative :—

And	Moreover	Too	No less than
Both	Besides	Now	Not only
Also	Further	Neither, nor	Well.
Likewise	But	As well as.	

2. Alternative :—

Either, or	otherwise
Neither, nor	Else

or (= if not) i. e., Leave the room.
or you will be fined.

3. Adversative :—

But	Whereas, while
Still	However
Yet	Only
Nevertheless	On the contrary or on the other hand.

4. Illative :—

Therefore	wherefore	thence	consequently
Then	hence	so	for
Wherefore	whence	accordingly	so then.

A *complex* sentence (also called mixed sentence by some) is one which consists of a *Principal* clause or one or more *subordinate* clauses which depend on it. These clauses are not grammatically independent of one another as the clauses in a compound sentence are and do not express their meaning fully *by themselves*.

These subordinate clauses are of three kinds :—

- (1) A noun clause which does the work of a noun.
- (2) An adjective clause which does the work of an adjective.
- (3) An adverbial clause which does the work of an adverb.

A noun clause may be :—

- (1) The subject of a verb : *That he is dishonest* is admitted by all.
- (2) The object of a verb : I know now *that he is clever*.
- (3) The object governed by a preposition :
The merit of a book depends upon *what it teaches*.
- (4) Complement of a verb : My opinion is *that it was a huge blunder*.
- (5) In apposition with a noun, pronoun or an infinitive.
The reason *why he got plucked* is known to his teacher.
- (6) A nominative absolute: *That he was innocent* having been admitted, I do not see why he was punished.

There are other forms :—

I have no proof *that he is disloyal*.

I am sure *that Ram did it*.

I.—The Noun clauses are joined by the following :—

- (a) That—conjunction (generally)
- (b) Who, which, what—Interrogative pronouns.
- (c) Whether or if
- (d) When, where, how and why and so on.

II.—The Adjective clause :—

The adjectival clause is generally introduced by a Relative pronoun or a Relative adverb when the Relative is used in a Restrictive sense.

An adjectival clause may be attached to :—

- (a) the subject.

- (b) the object
- (c) the completion of a clause
- (d) any noun or equivalent of a noun.

Connectives of adjectival clauses :—

That, which, what, who, whose, whom, where, when.

III.—An adverbial clause may be attached to (1) a verb,
(2) an adjective, or (3) an adverb.

An adverbial clause can be introduced by an adverb or any of the subordinate conjunctions except that when it is used in an *appositional* sense.

Some of the subordinate conjunctions are :—

Because, since, as, that, as if, unless, lest, although, provided that.

The relative adverbs or conjunctions which introduce adverbial clauses are given below :—

- | | |
|-------------------------------|-------------------|
| 1. Where
whether
whence | } Denoting place. |
|-------------------------------|-------------------|

<i>Point of time.</i>	<i>Duration of time.</i>	<i>Repetition.</i>	
2. As As soon as when before ere after	while whilst until as as long as	when whenever as often as	Denoting time.

Degree of measure. *Cause, effect, purpose.*

As Than	That because Since Seeing that in order that lest So that	Denoting time.
------------	--	----------------

*Manner**Condition and concession.*

As	If	
According as	unless	
	in case	Denoting time
	though	
	However	

Note.—The relatives “who” or “which” sometimes introduce an adverbial clause as in the following cases:—

1. They should pardon my son who (=because he) has never committed such a fault before.
2. A man was sent who (=that he might) should communicate to him the news.

Hints on analysis:—

1. First ascertain the character of the sentence. If it contains only one finite verb, it is a simple sentence; if there are more than one it may be either a complex or a compound sentence which can be seen by observing the connectives which join the clauses. If there is any relative pronoun, relative adverb, or subordinate conjunction, it is a complex sentence; if there are none it is a compound sentence.
2. Collateral sentences not joined by any connectives are treated as compound sentences.
3. Break up the sentence into its component clauses and set down these in order marking the character of each against it. The principal clause is usually placed first and other clauses in their successive

order. In the case of a compound sentence supply all understood subjects and break up the sentence into its co-ordinate clauses. Do not break up sentences unnecessarily.

4. Write your sentences clearly in their proper order and put down against them their character—whether they are noun clauses, adjectival clauses or adverbial clauses and so on.

Punctuation.

It is a pity that punctuation is never taught to our students. When they are at school their teachers attach little importance to it and when they pass on to the college the professors find no time to teach them the use of punctuation signs and they themselves consider it below the dignity of college students to master the elementary principles of grammar. The result is that a good many of them never learn the use of even commas and full-stops and lose many marks in the examination for this carelessness and ignorance. Some hints are given below on punctuation which will help the student if he carefully reads them to learn the right use of stops to avoid many mistakes which are neither infrequent nor altogether harmless. There are eleven kinds of punctuation signs:—

Comma

Semicolon

Colon

Period or fullstop

Note of interrogation

Note of exclamation

Dash

Parenthesis, or brackets

Inverted commas

Asterisks

Apostrophe

The comma (,) represents the shortest pause. Its uses are :—

- (i) To separate nouns or pronouns in apposition ; as—
 Napoleon the Emperor of the French was a tyrant.
 And she was fairest of all flesh on earth,
 Guinevere, and in her his one delight.

Tennyson.

- (ii) To separate the nominative of address and its adjuncts ; as—

Friends, Romans, countrymen, lend me your ears.

Shakespeare.

My dear friends, make yourselves at home
 What can I do for you, my dear boy.

- (iii) To separate an absolute construction ; as—
 The friends being dead, we left the city.

- (iv) To separate the several adjectives, when several are used to qualify one word ; as—

She was a gordian shape of dazzling hue,
 Vermilion spotted, golden, green, and blue.

Keats.

- (v) When words of the class or rank go together in pairs ; as—

By night or by day, at home or abroad, asleep or awake,
do some charity for thy good.

I swear by earth and heaven, the ocean and the sun, the
winter and spring, and so on.

- (vi) To separate a phrase containing a gerundial infinitive or a participle, used absolutely from the rest of the sentence; as—

To speak the truth, I know nothing about it.

Strictly speaking, it is an act of injustice.

- (vii) To separate a subordinate clause from the rest of the sentence or from another similar clause; as—

While a dark storm before my sight
Was yielding, on a mountain height,
Loose vapours have I watched.

Wordsworth.

- (viii) To separate all parenthetical words and phrases interrupting the sentence; as—

'For cruel 'tis, said she,

'To steal my Basil-pot away from me.'

Keats.

His face, as I grant, in spite of spite.

Has a broad-blown comeliness.

Tennyson.

- (ix) To indicate the omission of a verb; as—

Reading makes a full man; conversation, a ready man;
and writing, an exact man.

To err is human, to forgive, divine.

- (x) To separate several subjects or objects with their adjuncts, when the verb is expressed only once though understood for each; as—

When since had flood, fire, earthquake, thunder, drought.
Such waste and havoc as the idolatries ?

Tennyson.

- (xi) To separate the several predicates when the subject or object is expressed only once though understood for each verb ; as—

She dropt the goose, and caught the pelf,
And ran to tell her neighbours ;
And blessed herself, and cursed herself,
And rested from her labours.

Tennyson.

- (xii) To mark the omission of a word ; as—

I am going to appear at the B. A. Examination ; my brother, at the M. A. Examination.

- (xiii) To separate quoted words ; as—

Revenge, says Bacon, is a kind of wild justice.

- (xiv) Before and after a participle which is not used in a merely qualifying sense ; as—

Alfred having driven off the Danes, began to organise his kingdom.

The *Semicolon* is used when a greater pause is required than is indicated by the comma. Its chief uses are :—

- (1) To separate co-ordinate clauses ;

Stones grow ; vegetables grow and live ; animals grow, live and feel.

- (2) To separate clauses joined by some illative conjunction ; as—

I walked ; otherwise I should have been here much earlier.
He resigned his post ; or else he would have been dismissed.

- (3) To give greater emphasis to different classes ; as—

As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honour him ; but as he was ambitious I slew him. (*Shakespeare.*)

The Colon (:) is used when a slightly larger stop or pause than the semicolon is intended. Its chief uses are :—

- (1) To separate two independent clauses connected in meaning but not joined by a conjunction ; as—

I wish no better fare :

I never ate with angrier appetite.

(*Tennyson.*)

He is dead : We shall see him no more.

- (2) To introduce a quotation ; as—

He said :—" Father ! I am undone."

- (3) To separate an enumeration from an introductory clause in which case it is again sometimes followed by a dash, and sometimes not ; as—

The main uses of the colon are :—&c.

The period (.) or full stop is used at the end of a complete sentence.

N. B.—It is hardly necessary to give any illustration.

The Note of Interrogation (?) represents a stop or pause equal with the period in length.

It is used after a direct question or at the end of a number of questions.

Have you been to England?

The Note of Exclamation (!) represents a stop or pause equal with the period.

It is used :—

After ejaculations, or emotional phrases : as—

What a conceited fellow you are ! Be silent.

O Chatterton ! how very sad thy fate !

Dear child of sorrow—son of misery !

(Keats)

A helpful harper thou,

That harpest downward !

Tennyson.

Retire thou, impious man ! Ay, hide thyself

Where never eye can look upon thee more !

Shelby.

The Dash (—) is used to mark a long pause or change of thought, by itself or after some other stop.

It is used :—

(1) To mark sudden break in a sentence ; as—

Here lies the great—false marble where ?

Nothing but sordid dust lies here.

(2) To mark words in apposition or explanation :—

Everything is lost—money, health, friends, reputation.

(3) To introduce a parenthesis ; as—

At the age of ten—such is the power of genius—he could read Greek with facility.

- (4) To indicate a significant pause, made to emphasise what follows:—

The hero of the story is rich, clever, charming but—a gambler.

- (5) To indicate the repetition of a word or a notion:—
I wondered at his errors—errors which could so easily have been avoided.

Brackets () are used to enclose a parenthesis:—

At the age of ten (such is the power of genius) he could read Greek with facility.

The use of inverted commas and asterisks is too common to need an explanation.

The Apostrophe (') is used to mark the omission of a letter or letters, mostly for the sake of shortness:—

O' for 'of'; tho' for 'though'; don't for 'do not.'

A hyphen (-) is used for joining the parts of a compound word; as 'bathing-ghat,' 'work-a-day-world.'

Shall and Will.

Our students often find it difficult to use these auxiliary verbs correctly. A clear explanation of their use is given below for their guidance:—

- I.—1. Shall originally implies the notion of obligation as in Chaucer, 'By the faith I *shall* to God.' 'I shall go' formerly meant 'I ought to go' implying

that going was not due to the speaker's wish but to some external compulsion. In course of time this sense was lost and now shall denotes in the First person *simple future action*. The idea of obligation or compulsion is no longer noticeable.

2. Shall with the second and third persons usually indicates a promise or threat or command.

In the divine commandment 'Thou shalt not steal'—shalt denotes *command* and represents the highest form of authority. Authoritative declarations such as those of a Parliament or a legislative assembly or any other society use *shall*.

EXAMPLES :—The Secretary shall call a meeting of the society at least once a month.

The Vice-Chancellor shall preside at all meetings of the senate. Whoever commits theft shall be punished with imprisonment. (Here shall indicates threat.)

Any student who absents himself from the examination without leave shall be fined.

Whoever finds the book shall be rewarded. (Here shall denotes promise on the part of the speaker.)

N. B.—In the language of adoration addressed to God, we use *shall*, the reason of course being, that God is above all law and authority ; as,—

Thou *shalt* have mercy on me.

Thou *shalt* guide us with thy wisdom.

II.—*Will* originally expresses wish, intention or resolution of the person speaking or acting.

1. With the first person '*will*' expresses self-determination. '*I will go*' expresses the decision of the speaker to go. It implies that the choice to go or not to go rests with the speaker.

Among traitors *I will* not dwell.

Kingsley.

We will not have this man to reign over us.

(English Bible.)

We will slay him and have his goods.

2. When *Will* is used with the second and third persons it does not express wish or resolution. It denotes simple future action just as *shall* does when used with the first person.

ILLUSTRATIONS.—He will not be able to help you. You will not be able to come before seven.

Complaints about taxation will never cease—(Macaulay)

I hope you will not be a party to that transaction.

Other Examples.

- (1) *Shall* is the only form to be used in such expressions as '*I shall be obliged,*' '*I shall have great pleasure,* &c. *I shall be grateful,* &c.' We can not say we will be obliged. These point to something that will happen in the future and exclude all idea of will or resolution '*I shall be glad if you come*' is correct but it is wrong to say '*I will be glad if you come*' for the simple reason that it is absurd to make a *promise* to feel glad.

- (2) To-morrow will be a holiday = to-morrow is to be a holiday. (This might be said by a school boy.)

To-morrow *shall* be a holiday = tomorrow is to be a holiday by the permission or order of the speaker. (This might be said by a Headmaster but not by a school boy.)

- (3) It is wrong to say 'I will be dismissed.' The dismissal depends on the will of another. The correct form would be 'I shall be dismissed.'

In such expressions as the following 'shall' should be used instead of 'will.'

We will be compelled to work hard.

We will be at a loss to know what to do.

We will be reproached for our mistake.

We will be treated harshly if we go there.

Summary :—

An old Couplet thus sums up the use of shall and will :—

In the First person simply *shall* foretells ;

In *will* a threat or else a promise dwells.

Shall in the Second and the Third does threat ;

Will simply then foretells the future fate.'

Shall and will in interrogative sentences :—

- I.—In questions with the second person, if there is an enquiry as to the wish or intention of the person spoken to *will* should be used ; but if the matter is independent of his volition *shall* should be used, though *will* is also used by some good writers. As.—

Will you be good enough to grant me leave.

What age shall you be in July next.

Will you be able to accomplish your object.

Shall you? is used as a simple enquiry as to some future action.

II,—In questions with the Third person, *will* is commonly used, but if the question be put to a person with whom the deciding of the question rests *shall* must be used. We might ask a jailor—‘How often *shall* the prisoner’s relatives be allowed to see him.’

Will I? is inadmissible for it is the interrogative form of ‘I will’ which implies the assertion of my own wish or intention about which it is absurd to seek information from any one else. It is incorrect to say, *will I read?*

Shall I? is used both for simple enquiry into future events and in requests for permission.

Shall I go?

Figures of Speech.

As the student makes progress in his studies he will come across many peculiarities of expression in the writings of great authors. He will find words and phrases used in such a manner as to make the meaning more pointed and clear and the language more graphic and vivid. Such words and phrases are called Figures of Speech or Tropes.

To refresh the memory of the College student who has no time to read a treatise on Grammar it is proposed to give here the most important figures of speech.

The figures of speech may be divided into four classes :—

- (1) Those founded on similarity.
- (2) Those founded on association.
- (3) Those founded on contrast.
- (4) Irregularities in construction.

I.—Those founded on similarity.

A *Similie* is a comparison of two things or actions, the comparison being introduced by the words *like* or *as* respectively. A *similie* expresses a similarity of relations.

(*Illustrations.*)

How far that little candle throws his beams !

So shines a good deed in a naughty world.

An evil soul producing holy witness

Is like.....

A goodly apple rotten at the heart.

This man is as brave as a lion.

Errors *like* straws upon the surface flow.

A *metaphor* (Greek *meta*, across ; *phero*, I bear) is a condensed *similie*, which omitting the word or words expressing comparison, declares one person or thing to be another.

The comparison is implied in the metaphor but it is not explicitly stated.

Procrastination is the thief of time.

This is a metaphor. It can be thus expanded into a simile :—Just as a thief takes away our goods without our knowledge, in the same way procrastination takes away our time without being noticed by us.

Illustrations :—

(1) Oh ! *iron nerve*, to occasion true.

(i e., nerve as strong as iron.)

Tennyson.

(2) In the *corrupted currents* of this world

Offence's *gilded hand* may shove by justice.

Shakespeare.

(3) But look, the moon in *russet mantle clad*

Walks o'er the dew of yon high eastern hill.

Similies and metaphors are employed

(1) To aid the understanding.

We understand the unknown best by comparison with the known.

Example.

Integrity is the backbone of character.

(2) To intensify the feelings ; as,

Offence's gilded hand may shove by justice.

Manners are the fruit of loyal nature and noble mind.

(3) To give an agreeable surprise.

We have compassion for the victims of all other injustice and oppression except our own.

A metaphor is personal when it speaks of inanimate objects as if they were living persons, *i. e.*, a frowning mountain; a virgin soil. Different metaphors ought never to be mixed together in the same sentence. This is a most serious defect in composition. One of the most conspicuous examples of a mixed metaphor is;—

I bridle in my struggling Muse with pain,
That longs to launch into a nobler strain.

Addison.

In the first line the poet compares his muse to a horse, in the second he compares it to a boat and again to a musical instrument. Thus three different ideas are confused together in two lines.

Constant or decayed metaphors are those that have become well established in use.

To pick a quarrel; to shoulder a responsibility;
to strike a bargain, and so on.

The following rules should be observed in the conduct of metaphors:—

- (1) A metaphor should not be used except when it is needed to make a sentence clearer or stronger.
- (2) A similie or metaphor should not be pursued too far.
- (3) A metaphor should not be forced or unnatural.

(4) Metaphorical and literal language should not be mixed.

(5) Metaphors should not be fixed.

Personification is a figure in which inanimate things or abstract ideas are treated as though living and intelligent.

Hence loathed Melancholy !

Milton.

Oh ! Sorrow thou cruel fellowship.

An allegory, a parable or a fable.—

These are practically the same. They are fictitious and metaphorical stories in which the real meaning is suggested by the metaphors:—as,

(1) The parable of the Good Samaritan in the Bible.

(2) Allegory—Tennyson's King Arthur.

(3) Fables—stories containing a moral as in Æsop's Fables.

II.—Those founded on association:—

Antonomasia.—(*Greek, anti, instead; onoma, a name*) is the use of a proper noun to denote a class or an individual of a class; as—

Shall I weep if a Poland fall?

Shall I shriek if a Hungary fail?

Tennyson.

Metonymy (*Greek, meta, after, onoma, a name*) is a use of the name of the emblem or sign of a person or thing for that of the person or thing itself, or of the name of an author or artist for his work:—

Crown for king
 Red tape for official routine
 Cradle for childhood
 Grave for death
 Grey hairs for old age
 Sword for soldier
 Pen for scholar
 Tennyson for His works
 Sceptre for Royalty

Hyperbole (Hyper=over; ballo=I throw) consists in representing things as much greater or smaller than they really are; as, 'The waves rose mountains high.'

Synecdoche.—(Syn=with; ekdoche=succession) is the substitution of the name of a part for that of the whole or of the whole for that of the part, or of an abstract noun for a concrete or a concrete for an abstract, or of the name of the material of which a thing is made for the name of the thing itself.

He earns his *bread* by begging. (part for the whole)
 The *smiling year* (spring) is on. (whole for the part)
 He is the *Nestor* of the University. (individual for a class.)

The *rank and file* streamed out of the city. (abstract for concrete)

There is a mixture of the *tiger* and the *ape* in the character of the Frenchman (concrete for abstract.)
 Pitt was a foeman worthy of his *steel*. (material for the thing itself.)

Onomatopœia.—(Onoma = name; poieo = I make) is the use of a word or of words recalling the sound of the thing signified; as—

I would mock thy chaunt anew ;
But I can not mimick it ;
Not a whit of thy *tuwhoo*,
Thee to woo to thy *tuwhit*.

Tennyson.

III.—*Those founded on contrast.*

An *antithesis* (anti=against; thesis=a placing) is a contrast between two ideas.

In the midst of *life* we are in *death*.

Youth ended, I shall try

My *gain* or *loss* thereby ;

Leave the fire *ashes*, what survives is *gold* :

And I shall weigh the same.

Give life its *praise* or *blame* :

Young, all lay in dispute ; I shall know, being old.

Browning.

A *paradox* (para=contrary to; doxa=an opinion) is a statement which involves a seeming contradiction; as—

Shall life succeed in that it seems to fail :

What I aspired to be,

And was not comforts me.

Browning.

An Epigram is a pithy and concise remark. It is generally used sarcastically and is often a paradox ; as—

Silence is sometimes more eloquent than speech.
The child is father of the man.
Language is the art of concealing thought.
Defend me from my friends.

Irony, satire or sarcasm consist in discouraging remarks about some person or thing, in words, which if taken literally would convey an opposite sense. There is something in the tone of the speaker which shows what is meant.

Yet Brutus says he was ambitious,
And Brutus is an *honourable* man.

Shakespeare.

A fiery soul which working out its way,
Fretted the pigmy body to decay.
And overinformed the tenement of clay.

Dryden.

No! not even the *youngest of us* is *infallible*. [It was said by a Cambridge tutor to a youthful student.] *Vide* Curzon's speeches.

Euphemism (eu=good ; pHEME=a speech) is a manner of describing a discreditable or disagreeable thing in gentle or favourable terms. It is used to hide the ugliness of the fact described.

He is *no more* for he is dead.

China is a country where there are many *different ways* (for lying) of saying the same thing.

The following lines written by Keats on the death of poet Chatterton who committed suicide in 1770 thus softly describe the sad catastrophe.

How soon that voice, majestic and elate,
Melted in dying numbers ! Oh ! how nigh
Was night to thy fair morning. Thou didst die
A half-blown floweret which cold blasts amate.
Keats.

4. *Irregularities in construction.*

EXCLAMATION—I weep for Adonais—he is dead !

INTERROGATION—Can the Ethiopian change his skin
or the leopard his spots ?

TAUTOLOGY—I rejoiced at the happy sight.

There are other figures of speech which we often come across in literature.

Transferred epithet—It is an adjective transferred from a person to a thing.

Wherever these *casual eyes* are cast

I behold the mighty minds of old.

Southey.

It was an *unfortunate speech* which he made yesterday.

Weary way, busy life, sleepless pillow, dishonest calling, learned book are illustrations of the above.

Apostrophe—By this figure the speaker addresses some inanimate thing or abstract idea as if it were a living person.

O soft embalmer of the still midnight ! (for sleep)

O Liberty ! thou goddess heavenly bright.

Kent.

O Luxury ! thou curst by heaven's decree,

How ill exchanged are joys like these to thee.

Goldsmith.

Alliteration consists in the repetition of the same letter or syllable at the beginning of two or more words:—

How high he holds his head.

Glittering through the gloomy glades,

The lordly lion leaves his lonely lair.

Pope.

Pathetic fallacy—is a figure by which inanimate objects in nature are described as sympathising with the gladness or sorrow of persons.

He asked the waves, and asked the felon winds,

What hard mishap hath doomed this gentle swain?

Milton.

SYNONYMS.

Synonyms are words which are nearly the same but not identical in meaning. Sometimes the students find it difficult to use them in the proper manner and mistakes

are frequently made. For their guidance some striking and well-known examples are given below :—

1 *To Abstain, Forbear, Refrain.*

We abstain from a thing; we refrain from an action; we forbear to do what we may have particular motives for doing. We abstain from the thing *we desire*, or forbear to do the thing which we *wish to do*; but we can never refrain from any action without *losing our wish to do it*.

He abstains from wine.

He has been taught to refrain from swearing and evil speaking.

It is a Christian duty to forbear doing injury even in return for an injury.

2 *Notorious Famous, Noted.*

Notorious is always used in a bad sense; *famous* in good sense and *noted* in either a good or bad sense.

He is a notorious drunkard.

Tennyson is a famous poet.

He is noted for his generosity.

3. *To Absolve, to acquit.*

To absolve is the free act of an All-merciful being towards sinners. By absolution we are redeemed from our sin and hence it is the work of God only. To acquit is the act of an earthly agency and is the work of man only.

Yet to be secret, make not sin the less ;
 'Tis only hidden from the vulgar view,
 Maintains indeed the reverence due to princes,
 But not *absolves* the conscience from the crime.

Dryden.

He must be acquitted of his guilt.

To absolve also means (1) to release from an oath *i. e.* the Pope has the right to absolve subjects from allegiance to their sovereign.

(2) *To forgive.*

(3) *To deny, to refuse.*

To deny refers to matters of fact or knowledge ; to refuse to matters of wish or request. We deny as to the past ; we refuse as to the future. A denial affects our veracity ; a refusal affects our good nature.

He denied his participation in the meeting held on Sunday last.

The prisoner denied the charge.

None can deny that India is growing poorer.

He refused to lend me his book.

4. *To confide, to trust.*

Both verbs express a reliance on the fidelity of another. But confide is the species and trust the genus. We always trust when we confide but not *vice-versa*. Confidence implies a greater degree of trust ; frequently it supposes something secret and personal. It is an extraordinary trust reposed in a man for special reason.

The king confides in his ministers.

We trust our friends.

5. *Bravery, courage and valour.*

Bravery lies in the blood and depends on the physical environment. The brave man does not reason and reflect; he rushes into the thick of the fight and finds his joy in the tumult of battle. Courage lies in the mind and is a matter of reason and reflection. It is a result of a man's character and conviction. It is a lofty sentiment.

Valour is a higher quality than either bravery or courage and possesses the grand characteristics of both. The man who possesses valour forms great projects and is ready to risk his life for glory.

- (1) The bravery of the English gave them victory over the rickety Nawabs of Bengal.
- (2) Mr. Sen has the courage to speak out his mind. In the hour of crisis his courage failed him.
- (3) The valiant knights of Arthur went about redressing human wrongs.

6. *To cite, to quote.*

To cite is used for things or persons; to quote for things only.

He cited the authority of the Quran.

It is prudent to cite no one whose authority is likely to be challenged.

He quoted passages from Tennyson.

7. *To coerce or restrain.*

Coercion implies force; *restraint* implies simply keeping under or back. Coercion is always an external application; restraint is either external or internal. A person is coerced by others only; he may be restrained *by himself or others*.

He was coerced into submission.

No soft words can restrain his anger.

They restrained him from acting violently.

8. *Compulsion, obligation.*

Compulsion is physical, obligation moral. We are compelled to do what is generally against our wishes; we are obliged to do what is imposed on us as a duty. We are compelled by the court to be present; we are obliged to maintain those who depend upon us.

9. *Confer, bestow.*

Conferring is an act of authority; bestowing is an act of generosity or charity. The Govt. confers titles on eminent persons; a citizen bestows pecuniary relief on the poor and the indigent.

10. *Confess, admit.*

Confess is a stronger expression than admit. The thief confesses his crime. The lawyer admits his mistake.

To admit is used in other senses too which are well-known to students of English.

11. *Compatible, consistent.*

Compatibility has a principal reference to plans and measures ; consistency to character, conduct and station.

Loyalty is compatible with patriotism.

It is not compatible with the good discipline of a school to allow of foreign interference.

It is not consistent with his dignity.

It is not consistent with the honour of a patriot to barter away the interests of his country for a mess of pottage.

12. *Continuous, continual.*

Continuous implies that continuity is *absolute and uninterrupted*, that there are no breaks. Continual implies that there are occasional breaks.

It rained continuously for eight days (*i. e.*, without cessation.)

It rained continually for eight days (with occasional breaks now and then).

13. *Courage, fortitude.*

Courage respects action, fortitude respects passion or feeling.

Hastings had the courage to face the danger ; Nandkoomar faced his death with fortitude.

We have courage to tell the truth.

We have fortitude to bear our sorrow.

14. *Corporal, corporeal.*

Corporal opposed to mental means pertaining to the body. We speak of corporal punishment.

Corporeal opposed to spiritual means having a body.
We speak of corporeal existence.

15. *Crime, vice, sin.*

Crime is an offence against the law of the state; vice is an offence against moral law; Sin is an offence against the law of God or religious law.

Theft is a crime.

Profligacy is a vice.

Sacrilege is a sin.

16. *Conduce, contribute.*

To conduce signifies to serve the full purpose; to contribute signifies only to be a subordinate instrument. The former is always used in a good sense the latter in a good or bad sense.

Exercise conduces to health. Nothing conduces to happiness so much as success. A want of firmness contributes to the spread of sedition.

He has contributed a lakh to the Hindu University.

17. *Desist, Leave off.*

Desist is applied to actions that are good, bad or indifferent; leave off to actions that are indifferent. The former is voluntary or involuntary; the latter is voluntary. We are obliged to desist; we leave off at our option.

It is prudent to desist from our efforts when they fail.

If the state wishes to be popular it will leave off when its interference is resented.

18. *Doubt, suspect.*

To doubt a fact or a statement is to be inclined to think it not true; to suspect is to be inclined to think it true.

We doubt a man's honesty; (inclined to think that he is not honest.)

The police suspect him to be a thief.

[Here the Police are inclined to think that he is a thief.]

19. *Education, Instruction.*

Education is to draw forth all the faculties of a man. Education includes knowledge and many other things; instruction is the impartment of knowledge.

The university educates; the teacher instructs. Instruction is only a part of education.

20. *Effect, consequence, result.*

Effect is the strongest term and denotes that which springs at once and directly from something or cause; [*i. e.*, the effect of poisoning is death] effect is that which directly flows from the cause. Consequence is more remote not being strictly caused but flowing out of certain causes and

circumstances. We say, if you commit murder, you will see the consequences.

Result is still more remote and it is variable in character (*i. e.* see the results of the development of science. We can not use consequences here).

We can foresee the effects of the present war, may conjecture its consequences but cannot definitely discover its results.

21. *Exact, extort.*

To exact is to demand with force, it is commonly an act of injustice; to extort is to get with violence, it is an act of tyranny.

The Zamindar exacts more rent than is due from his tenants.

The Thugs extorted from their victims whatever they had.

✓ 22. *Enough, sufficient.*

Enough relates to the quantity which one wishes to have of any thing; sufficient relates to the use that is to be made of it.

The miser never has enough though he has sufficient to satisfy his wants.

23. *Freedom, Liberty.*

Freedom implies absence of constraint at the present moment. Liberty implies previous constraint

A slave is set at liberty, the masters enjoy freedom.
The Frenchmen of the 15th century wanted liberty.
The English people enjoy a freedom which no other nation possesses.

24. *Implicate, Involve.*

To be implicated is to be less entangled than to be involved.

He is implicated with guilt.

He is involved in debt.

The former is especially applied to criminal transactions, the latter to those things which are in themselves troublesome as debt.

25. *Ingenuous, Ingenious.*

Ingenuous implies the freedom of the station and consequent nobleness of character which is inborn; the latter refers to mental powers which are born with us.

A man confesses an action ingenuously (*i. e.*, this affects the qualities of his heart and character).

A lawyer defends his client ingeniously (*i. e.*, skilfully).

26. *Insist, Persist.*

To insist signifies to rest on a point; persist signifies to keep on with a thing, to carry it through. We insist on a matter by maintaining it; we persist in a thing by continuing to do it.

Insist implies the force of authority or argument; persist implies the mere act of the will.

A man insists on *his right* or on that which he

considers to be *right* but he persists in ~~what~~ *has no will* to give up. Insist is followed by the preposition *on* and persist by *in*. Both verbs are intransitive.

The master insists on the maintenance of discipline.

The students persist in their opposition to his authority.

2. *Justice, Equity.*

Justice is founded on the laws of society. It is a *written or prescribed* law to which one is bound to conform. Equity is the law that dwells in our hearts, our consciousness of right and wrong. The object of justice is to secure property; the object of equity is to protect the rights of humanity. Justice forbids us doing wrong to any one; equity forbids us doing to others what we would not have them do to us.

28. *Lastly, at last, at length.*

Lastly respects the order of succession; At last or at length refer to what has preceded. When we mention the reforms of a king we say, lastly he did this or that. Describing the evils of the government of Louis XIV we may say, lastly it was Louis XIV who destroyed the capacity of the people for self-government.

When a matter is settled after much difficulty it is said to be at last settled; if it is settled after

a long continuance it is said to be settled at length.

At last it was decided to impose a fresh tax for the duration of the war.

Baber fought against them for several years but at length defeated them.

29. *News, Tidings.*

News is unexpected; it serves to gratify idle curiosity: tidings are expected; they serve to allay anxiety.

In these days we are anxious for news of the war and those that have relations in the army are anxious to have tidings of them.

30. *People, Nation.*

People is the generic and nation the specific term. A nation is a people connected by birth; there cannot therefore, strictly speaking, be a nation without a people, but there may be a people where there is not a nation. The Americans, when spoken of in relation to Britons are a distinct people because they have each a distinct government; but they are not a distinct nation because of their common descent.

31. *Prorogue, adjourn.*

The former is used for an indefinite period; the latter for a short period. The former is applied to national assemblies; the latter to any meeting. A Parliament is prorogued; a case is adjourned.

32. *Redress, relief.*

Redress is said only with regard to matters of right and justice ; relief to those of kindness and humanity. An injured person looks to the government for redress ; an unfortunate person looks for relief to the kind and merciful.

33. *Reject, decline.*

Reject is a direct mode and conveys a positive sentiment of disapprobation ; decline is a gentle and indirect mode of refusal.

The principal rejected his application.

He declined their offer with thanks.

34. *Seem, appear.*

To seem requires some reflection and comparison of objects in the mind one with another. That the sun *seems to move* is a conclusion which we draw from the exercise of our senses and comparing this case with others of a similar nature.

To appear, on the contrary, is the express act of the things themselves on us ; it is therefore peculiarly applicable to such objects as make an impression on us ; the stars appear in the firmament but do not seem ; the sun *appears* dark through the clouds. This paper *seems* to be difficult.

35. *To speak, say, tell.*

To speak may be simply to utter an articulate sound ; but to say is to communicate an idea by means of words : a dumb man cannot speak ; a fool cannot say anything worth hearing.

To tell is to say that which is connected and which forms more or less of a narrative. To say is to communicate our ideas as they arise in our mind; to tell is to communicate events or circumstances respecting ourselves and others. Children should not be allowed to *say* foolish things for the sake of talking; it is still worse to encourage them *in telling* lies.

36. *Truth, veracity.*

Truth belongs to the thing; veracity to the person. We speak of the truth of the matter not the veracity of it. We question the veracity of an individual.

✓ 37. *Hope, expect, think.*

Think is a general term; it may refer to the present, the past or the future. *Hope* and *expect* refer only to the future. When what we anticipate is *welcome* we hope for it; when it is *certain* whether welcome or not, we expect it. *I think* he will come; *I think* he died last year; even the most incompetent lawyer *hopes* to succeed; He *expects* a reward for his services.

Mistakes are frequently made in the use of these words. Not unoften one meets a sentence like this, 'I *hope* I shall fail this year!' for 'I *am afraid* I shall fail this year.' As has been pointed above '*hope*' is used when we anticipate something that is not against our wishes. 'I *expect* I will pass' means I am fairly certain of my success. Expect implies *certainty*.

38. Mistakes are not uncommon in the use of even such simple words as 'house and home'. A man's house is the *dwelling* in which he lives; *home* includes the dwelling and many other pleasant associations that encircle round it. It is a place which contains many objects of endearment—a place where our family affections are centred and which is dear to us for several reasons.

I go home and to my house.

39. *Revenge, avenge.*

To *revenge* is to inflict *pain* or *injury* simply to gratify our resentment or grudge. It denotes the gratification of a personal feeling—jealousy as in Iago in Shakespeare's Othello. It is wicked and mean. To *avenge* is to inflict *just punishment* on evil-doers. It does not imply the gratification of personal grudge or enmity.

Francis *revenged* himself upon Hastings by fomenting agitation against him in England.

Hamlet was asked to *avenge* the death of his murdered father.

Idiomatic Expressions.

Armed neutrality is the condition of a neutral nation which is ready to resist by arms any aggression made against itself by either of two powers that are at war.

A close-fisted man is a miser, a stingy fellow.

A cold-blooded murder is murder without provocation, a murder done deliberately without cause.

A fair-weather friend is a friend who deserts you in difficulty.

A forlorn hope is a desperate enterprise without any hope of success. In military language it is a body of soldiers leading an attack in the face of great peril.

A free lance was originally a soldier who fought for money. In an organised society or club, when a dispute arises, members take sides and fall into opposing parties. A member who does not join either party is called a free lance.

A garbled quotation is a prevented quotation.

A laconic speech is a short pithy speech.

A laughing-stock is an object of ridicule.

He made himself the laughing stock of the whole college.

Learned leisure is leisure devoted to the pursuit of learning.

A left-handed compliment is a disparaging remark.

A maiden speech is the first speech of a new member in a public body.

An open question is an unsettled question.

A packed jury is a jury composed of prejudiced persons.

Poet-laureate is the official poet chosen by the sovereign of England.

A quixotic project is a foolish and extravagant project like that of Don Quixote.

A red-letter-day is an eventful day.

A stump orator is an American phrase for one who harangues people from the stump of a tree. It is commonly applied to a demagogue who makes reckless speeches.

Body and soul means wholly or entirely. This phrase has the force of an adverb. It is not preceded by a preposition.

The crux of a question is the central point on which the issue turns.

Flesh and blood is a phrase which means human nature.

A flourish of trumpets is a noisy display.

Man's estate is manhood. He has now grown to man's estate.

A man of parts is a man of ability.

A mare's nest is something that does not exist.

A moot point is a question not yet decided.

The powers that be is an expression denoting those who are in power.

A rope of sand is a brittle bond.

Scylla and charybdis signify two impossible alternatives.

The sinews of war means money to carry on the war.

To escape by the skin of one's teeth is to escape narrowly.

Wide of the mark : beside the mark—irrelevant.

A tempest in a tea pot—is a fuss about a trifle. ✓

With might and main—means with full energy.

Not worth his salt—applied to a man who could not earn enough to buy himself salt.

B.

To be well off—To be prosperous.

To be born with a silver spoon in his mouth—is to be a rich man's child.

To be born under a lucky star—To be a fortunate man.

To be shaky—to be in a tottering condition.

Your history may get shaky.

To be ill at ease—is to be disturbed in mind.

To be caught red-handed is to be caught in the act of committing a crime. ✓

To be all ear—is to listen attentively.

To be under a person's thumb—is to be under a person's complete control.

To be at the beck and call of—To be a ready servant of.

To be at sea—is to be confused or uncertain. He is quite at sea in mathematics.

To be at sixes and sevens—to be in a state of disorder.

To be in bad odour—is to be unpopular.

To be in one's element—is to be in a position where every thing is congenial.

To be in a fair way to do a thing—is to be likely to do it.
Nuncumar is in a fair way to be hanged.

To be in a fix—is to be in a state of perplexity.

To be out of sorts—is to be unwell.

To be the order of the day—is to occur frequently. Early marriages are the order of the day.

He is a chip of the old block	} is said of a man who
He is his father's son.	
	resembles his father in
	abilities and character.

C.

To bear the brunt—is to endure the chief shock of. The Sikhs bore the brunt of the battle.

To beard a man—is to catch him by the beard i.e. to oppose him.

✓ **To beggar description**—is to be incapable of being described. The sufferings of that night in the Black hole beggar all description.

To bid fair to—is to be likely to be. This school bids fair to be a great institution.

✓ **To bury the hatchet**—is to make peace. The Raja buried the hatchet and went to his side.

✓ **To call a spade a spade**—is to speak plainly. Her only fault is that she calls a spade a spade.

To curry favour—is to seek favour by flattery.

To disabuse one's mind—is to remove a false impression. It has the same meaning as to undeceive a person.

To eat humble pie is to have to take a humble tone.

To end in smoke is to end in nothing. All talk about reform ended in smoke.

To throw down the gauntlet is to offer a challenge. It is impossible for France to throw the gauntlet to Russia.

To take up the gauntlet is to accept a challenge.

To fly in the face of is to directly oppose. It is foolish to fly in the face of the Magistrate.

To snap one's fingers at is to despise. The minister snaps his fingers at the demands of the people.

To leave one in the lurch is to leave one in a difficulty.

To let the cat out of the bag is to divulge a secret.

To levy black-mail is to extort money.

To lord it over is to domineer. In this phrase 'It' is impersonal. When a man acquires power he tries to lord it over his fellows.

To plume oneself on a thing is to be proud of that thing. He plumes himself on his friendship with the magistrate.

To rate soundly is to reproach strongly. He rated his servant soundly.

To be on the right scent is to be on the right track.

To show the white feather is to show cowardice.

To split hairs is to make subtle distinctions. It is the habit of lawyers to split hairs about trifles.

To talk shop is to talk about professional matters. If a lawyer always talks about his cases and clients he would be regarded as talking shop.

To win laurels—is to win victory.

To do a thing with a good grace—is to do an unpleasant thing in a pleasant manner.

To pay one back in the same coin—is to give tit for tat. ✓

D.

To have a turn for—is to have a special aptitude for. He has a turn for mathematics.

To take the measure of a man—is to make a correct estimate of him.

To take a leaf out of another's book—is to imitate him.

To stand on ceremony with—is to be very punctilious in etiquette.

To stand to reason—is to be consistent with reason.

To set people by the ears—is to create ill-will among them.

To put the screw on—is to coerce.

To put the cart before the horse—is to begin at the wrong end to do a thing.

To play fast and loose with—is to act inconsistently.

To keep a good table—is to entertain guests sumptuously.

To have no backbone—is to lack energy and vigour.

To come to a head—is to come to a critical point. ✓

To cast a slur upon one—is to reproach him.

To be gathered to one's fathers—is to be dead.

To join the majority—is to die.

To fan the flame—is to excite.

To bide one's time is to wait patiently for an opportunity. ✓

To go to the wall is to be hard pressed. ✓

To make one's mark is to distinguish one's self.

To fall foul of is to attack.

To lose one's reckoning is to miscalculate.

To set store by is to attach importance to.

To make free is to use a liberty to which one has no right.

To play second fiddle is a colloquial phrase meaning to take
a subordinate part.

To make an example of is to punish.

To make headway is to make progress. ✓

Correct the following sentences :—

A.

- (1) He ought to turn over a new page.
- (2) We ought always to provide amends for wrong doing.
- (3) I am afraid I shall not catch the train ; it starts at 8-30 o'clock.
- (4) Wrong or right, I am determined to go.
- (5) His friends, washed in tears, stood round his bed.
- (7) The History is a hardest subject to learn well.
- (8) When will we have the pleasure of seeing you ?
- (9) I will be much obliged, if you will drink this.
- (10) One of the boys shouted there shall be a holiday tomorrow?

B.

- (1) He entered head and heart into the business.
- (2) I had the presence of mind to say nothing.
- (3) There is no use of acting thus.
- (4) His design was in order to be made king.
- (5) He gave me opportunity for reading the letter.
- (6) Give over of doing this.
- (7) Each of us have separate rooms to sleep in.
- (8) I had several students died in my school.
- (9) He has eaten no bread nor drunk no water for two and a half days.
- (10) Such expressions sound harshly.

C.

- (1) Neither Charles nor William were there.
- (2) Are either of those houses yours.
- (3) In his bankrupt circumstance, he prefers a pension to be substituted by a sum of ready money.
- (4) The lecturer said that a luxurious vegetation always requires an abundant supply of heat and moisture.
- (5) This is the man whom every body said was off his wits.
- (6) He is over his ears and head in love.
- (7) This book is different to the one of my brother's.
- (8) He encouraged me for applying after the post.
- (9) Boys act wrong when they try and deceive their parents.
- (10) Both he and I has refused to go.

D.

- (1) I have not seen him since a long time.
- (2) He was prevented to go, so that I was much unhappy.
- (3) He told me that he has been ill from two months.
- (4) It was made from the pattern supplied by me.
- (5) Your conduct is subversive to all discipline.
- (6) The master remonstrated against the boy at his conduct.
- (7) I had not time enough for finishing my answers.
- (8) I hope it will take my father a month at least for recovering from his fall.
- (9) You have done a good turn to me in this business.
- (10) This plan will suit my turn for the present.

E.

- (1) I wish to know that how much this book will cost.
- (2) You will leave India, before three months will pass.
- (3) Two hours elapsed since he had fallen asleep.
- (4) Until it rains, we must stop inside the house.
- (5) You must compensate this loss to me.
- (6) You are disqualified to manage your estate.
- (7) He went on with his work without lets and hindrances.
- (8) Mr. Disraeli kicked at the pricks of the opposition.
- (9) He grew up to age yesterday.
- (10) The doctor told him that when he was ill to send for him.

F.

- (1) He killed himself in his despair and deranged mind.
- (2) It is used as a warehouse, with goods on the first floor, and has an office below.
- (3) The general determined to persevere and a second attack was ordered.
- (4) I tried a plan which I had thought of but I had never tried it before.
- (5) Whether he be the man or no, I can not tell.
- (6) I can hardly tell you how much pains have been spent on this work.
- (7) He supported the one with the same zeal that he attacked the other.
- (8) You should not leave the class till the bell rings.
- (9) I have lent him a book last week which he did not return as yet.
- (10) Scarcely had the rain ceased than the sun shone.

G.

- (1) When we entered, we had found that the Judges had all taken their seats, each in their usual place.
- (2) It is after a long time that you have come to see us.

- (3) He was not ill since February last and that is why I have refused him leave.
 - (4) Not only I was undutiful but ungrateful too.
 - (5) They prevailed with him and drew out of him a promise that he shall abide with the contract.
 - (6) He persisted with his design to leave the happy valley on the first opportunity.
 - (7) Who do you think me to be.
 - (8) When we will have the pleasure of seeing you.
 - (9) I am very much concerned in his progress.
-

Make sentences to illustrate the use of the following expressions :-

To turn to account = To take advantage of.

To beat out = To separate by beating—(to beat out wheat from the ear.)

To blow over = To pass away without injurious effect.

To blush at.

To break in upon = To interrupt.

To break with = To cease to be friendly with.

To call to.

To cast up to = To upbraid by raking up old reproaches.

To close with = To agree or to accept.

To come in for = To receive.

To cut off with a shilling = To disinherit by naming one in a will and leaving to him a trifle.

To egg on = To instigate.

To fall through.

To fall in with.

To keep to = To adhere to.

To lay by the heels = To confine, imprison.

To make it up with = To settle differences.

To play upon one's fears = To impose upon one by taking advantage of his fears.

To be reconciled with.

To recoil upon.

To stand out against = To persistently oppose.

To stave off = To remove.

To strike in = To interpose boldly.

To be taken up with.

To be engaged to.

To go out of one's way.

To come home to a person.

To get into a mess = To get into a difficulty.

To have had its day.

To lay down the law.

To steer clear of.

To fight shy of.

To muster strong.

To bear up against.

To put out upon.

To give the lie to.

To set off.

To fall short of.

To play into the hands of.

To stand to reason.

To provide against.

To put to the blush.

To give the reins to.

PART III.

Essay-Writing.

1. We know from experience that students feel a great difficulty in writing an essay. One is frequently asked the question 'How should we write our essays.' To this no definite answer can be given. Essay-writing depends primarily upon a man's reading and this no one else can do for him. It depends upon ideas and thoughts which no teacher can give and which the student can only acquire by studying great authors and by the exercise of his own judgment. All that the teacher can do is to help him to systematise his thoughts and to express them properly. In order to obtain thoughts he must widen the range of his reading. It is by reading and by thinking on what we read that we acquire knowledge and the power of discrimination. Intelligent reading coupled with reflection and judgment will make the student's task easier and he will always be able to get a few good thoughts on any subject.

One need not be afraid to express his opinions if they are supported by reason and argument. There is a kind of nervousness which a beginner always feels when he begins to write on a theme on which a difference of opinion is permissible and this reacts

upon his composition. It becomes dubious and halting and betrays a hesitating and diffident mind. Nor should the student, in order to make a fine appearance, cover himself with borrowed plumes. It is impossible for him to imitate the great essayists like Steele, Addison or Stevenson. He should try to be himself and should aim at (1) clearness of thought, (2) correctness and simplicity of expression (3) and a systematic and orderly treatment of the subject so as to give the impression that he has the power to think and form his own judgment. A simple expression of your own ideas in your natural manner is of far more value than the feeble imitation of a great writer. Addison, Macaulay and Burke are giants and they have the rights of giants. As Lord Morley says 'It is not every body who can bend the bow of Ulysses and most men only do themselves a mischief by trying to bend it.' It is highly advantageous therefore to a beginner to have confidence in himself and to avoid all attempts at futile imitation which can never succeed.

2. To be able to express yourself with ease and grace you must have a large vocabulary. This is essential otherwise, you will have to hunt for words and in nine cases out of ten you will not succeed. Read therefore as much as you can, digest it and when by the process of assimilation it becomes a part

and parcel of your intellectual being, you will never be at a loss to find words or ideas. (1) Do not use words that have gone out of use as, *anon*, *sire*, *dight*. (2) Do not use words that are used only in poetry. You sometimes think that poetic phrases add to the beauty of your composition but it is not so. Do not say 'dale' for valley, 'steed' for horse, 'swain' for peasant. (3) Avoid the too frequent use of foreign words and phrases; *e. g.*, *ipse dixit*, *festina lente*, *carte blanche* etc. It is an extraordinarily difficult task to write poetical prose like Jeremy Taylor and you will only fall into bathos if you ever make the attempt. Avoid all vulgarisms, and expressions that are too commonly or colloquially in use. Do not use 'gift of the gab' for eloquence or 'a limb of the law' for a lawyer. It is better to avoid personifications also. To use Nemesis for punishment and Mammon for wealth does not add one bit to the elegance of your style. It is difficult to overcome this temptation in the beginning but by careful training and discipline the habit of natural expression can be acquired. You are asked perhaps to avoid *repetition* by your teachers but remember overcarefulness in this matter will make your language obscure and ambiguous. 'The true remedy for monotony is not variety of words but variety of ideas.' If you think you have an important idea, repeat it by all means for the sake of emphasis or to make your meaning clearer.

3. The style, says Carlyle, is not the coat of a writer but his skin. It is fundamentally a personal quality as the French dictum has it, '*le style est de L'homme même.*' Pope was utterly wrong in describing style as the 'dress of thought' which might be put on or taken off at will. Every man has got his own style and this he must practise and cultivate. Like all beginners you will feel tempted to write high-sounding words borrowed from some great book or some popular journal. Keep in mind that *sense* and not *sound* should be your aim and you should not use swords and scimitars where pins and needles would do. Do not say 'Tonsorial artist' for barber or 'finny inhabitant of the watery realm for fish' When you feel tempted to write a big word just think for a moment if you have got no simple word to put in its place. If you make a sincere effort you will in most cases succeed.

You ought not to write as if you were talking or as if you were lecturing, least of all you should imitate the bad newspaper style.

Sincerity is the test and touchstone of a good style. Therefore be sincere. Call a spade a spade and let your words express what you mean. You should always aim at (a) a careful use of words (b) and clearness of thought and your sentences should be neither too short nor too long. They

should follow one another in their proper order. For this it is necessary that you should concentrate your attention upon your essay. If you will write with a vacant mind, you will write disconnected and loose sentences and slipshod errors will creep into your composition without being noticed. Avoid too many qualifying phrases and parentheses.

Do not use abbreviations as, 'I'll do it.' Colloquial expressions such as 'pull yourself together,' 'chuck out,' 'buck up' or 'chap' and ugly and careless repetitions of the same phrase such as 'a bit' should be avoided.

One stumbling-block of the young writer is the use of similies and metaphors. Similies and metaphors are not bad in themselves. They make our meaning pointed and clear but their right use requires judgment. Take care of your images and see whether they convey the sense you intend they should convey. For one who is not a practised writer it is a safe course to avoid all similies and metaphors or to use them very sparingly unless he is perfectly sure that he is using them rightly. If you can make your meaning clear and forcible without employing figures of speech there is no need to fall into unnecessary and very possible blunders.

The general characteristics of a good style are :—

(i) *Perspicuity* or clearness by which is meant that

your writing should express your meaning clearly.

- (ii) *Purity* which means that you should use words and phrases which are allowed by the idiom of the language. English and Hindustani idioms do not correspond and the use of Hindustani idioms in English garb will be an offence against this rule.
 - (iii) *Precision* by which is meant that you should use that word which exactly expresses your meaning and no other. Precision in writing depends upon precision in thought. Avoid therefore all loose and careless thinking.
 - (iv) *Conciseness* is brevity in the constructions of sentences. All superfluous words should be rejected and repetition should be avoided.
 - (v) *Simplicity* is the avoidance of all ornate or picturesque language.
 - (vi) *Dignity* consists in abstaining from any thing that is low or bad in thought and language.
 - (vii) *Force* consists in making your sentences impressive so that they may command attention.
4. The use of quotations deserves a passing notice. Quotations are used to establish your point by reference to some higher authority and there is no harm in doing so if it be necessary. But to travesty a quotation is to destroy its real spirit and meaning. Sometimes a poetical quota-

tion appropriately used gives a literary charm to our essay. There are many quotations from history and literature which if rightly used are likely to heighten the beauty of our composition. But excessive use of quotations is a fault which should be carefully guarded against. Too much quoting even from great writers argues a lack of judgment and confidence in one's self.

5. *Structure of the Essay.*

The inexperienced beginner finds it difficult to begin his essay. Very often he finds that he has no ideas on the subject and feels much difficulty in arranging whatever ideas he has. The first thing which a student should do is to think over the subject of his essay and then define or explain it. No time should be wasted in attempting to give a precise logical definition for every subject is not capable of being defined with logical accuracy. When the subject has been read and thought upon the student should cross-examine himself and jot down on some rough paper the thoughts that occur to him. Let us take for example that he is writing an essay on 'the importance of literature in education.' He should carefully think over the subject and begin the process of self-interrogation by asking himself the questions, 'what is literature? What are the special qualities with which literature has to deal? How

"those who are called literary men have written in the past? What influence have their writings exercised upon the thoughts and characters of other men? What does education mean and what qualities go to make an educated man? How those qualities can be produced by a study of literature? What will be the effect if literature is given no place with scheme of education? By doing so the writer will find that he possesses some ideas on the subject and the more closely he thinks over the various aspects of the subject, the more he will know about it. If the subject of the essay is one which admits of a difference of opinion, do not hesitate to express your opinion but support them by reason and argument. If the subject is a controversial one, weigh the *pros* and *cons*, examine both sides of the question dispassionately and then decide if you choose one way or the other though it is not at all necessary to do so. When you are going to write an essay on a highly reflective subject, do not be in a hurry. Ponder over the subject carefully and try to grasp its meaning fully. Very often it happens that you discover your mistake when you have finished your essay and then it is too late to mend it. Suppose you are asked to write an essay on a subject like this, '*Consistency in regard to opinions is the slow poison of intellec-*

tual life. Examine carefully whether the dictum is wholly or only partially true and if the latter, in what respects does it require qualifying. Before writing your essay ask yourself the following questions:—

- (1) What is consistency in regard to opinions?
- (2) What is meant by intellectual life? What are its special features?
- (3) Is not consistency a test of truth? Is the dictum quite correct?
- (4) How can consistency in regard to opinions destroy the foundations of intellectual life?
- (5) Is consistency always necessary and desirable?

An essay has three parts—beginning, middle and end. The beginning and end of the essay are always short. In the first part the subject is introduced with a few introductory or definitive remarks. The second is the principal part of the essay which is the body of the essay and which contains a treatment of the subject on which the essay is to be written. The third part of the essay or conclusion is the summing up of the argument.

I. *The introduction.*

The subject of the essay should be properly introduced. We must take care not to make the most important statement of our essay at the outset.

? We must not in the introductory part of our essay put anything which is remotely connected with the subject of the essay nor must we propound a moral or philosophical truth at the beginning. Here we should not follow the fashion of the great essayists whose essays begin in different ways, sometimes with a story or an epigram and sometimes with a quaint sentence to catch the eye or sometimes with a question. [Bacon's essay on truth begins with the question 'what is truth?' said the jesting Pilate.] The student should avoid such practices for he has no time to deal elaborately with the subject and he writes for the examiner who will resent all digressions and irrelevant remarks.

2. *The middle.*—Books are the great storehouse of ideas and to them we must go for information. But merely filling our heads with the thoughts of others is not enough; independent reflections and judgment are necessary. It may be frankly stated here that the student who does not add to his information by reading books and who cannot think for himself will never be able to write an essay.

? Think over the subject and think patiently. Put down on a rough paper the ideas that occur in your mind and then reduce them to order. Do not make haste for inconsiderate haste very often results in putting at the beginning what

must be put at the end and *vice versa*. Arrangement of ideas is important; one thought should follow another in the correct logical order and one argument should lead up to another. Out of these disjointed thoughts construct an outline noting the points in the order in which they come. Do not take several ideas at one time. Treat each idea separately. Your essay must be an organic whole consisting of paragraphs and each paragraph must be a unit in itself *i. e.*, it must contain only *one idea*.

Do not be too ambitious. It is possible a subject may have several aspects and it is not necessary for you, within the limited time allowed you, to touch upon them all.

While you are writing your essay beware of digression. For one who is not a practised writer it is too difficult to avoid breaches of this rule. Always keep your eye on the subject of the essay and run through the ideas you have jotted down on the rough paper to see carefully that nothing irrelevant has been included in your outline. Pick up the ideas that seem to you to be most important but this rule is not to be followed slavishly. Sometimes it so happens that it is the commonplace that deserves notice and needs to be explained. The student in such cases should be guided by the consideration that

everything that is an *essential* part of the subject whether important or not must be included in the essay.

3. *Conclusion.* The conclusion is the most important part of the essay. It is the summing up of the theme in a single sentence or a single paragraph. The practice of great writers varies in this respect. Different writers end their essays in different ways and no one can be held up as a model to be invariably followed. Do not add any new argument in the conclusion for the main part of the essay, namely, the middle, is the right place for it. The safest rule for a beginner in composition is to give a strikingly brief summary of the argument contained in the essay without, of course, committing the fault of repetition. It is well to observe the practice of great writers but they can not be imitated everywhere. Read the last paragraph of R. L. Stevenson's essay on '*Æs Tripleæ*' in his *Virginibus Puerisque*. How beautiful is the finishing touch and how finely the argument has been summed up. Ponder the paragraph and you will see how forcibly it re-iterates the central idea of the theme.

When you have finished your essay, the time for revising comes. Avoid with care all grammatical

irregularities and avoid scribbling. If a new idea suggests itself to you, do not insert it into your essay, however important it may seem to you at the time. Try to overcome the temptation of putting into your essay too many idioms and ornamental phrases, as has been said there is nothing like direct and natural expression. Be yourself; write in your own style with correctness and clarity for your aim rather than show and sound.

Rules for examinations.

1. If there are several subjects make your choice quickly. It sometimes happens that all subjects seem to be equally good. Waste no time in weighing one subject against another.
2. When the choice has been made think over your subject and note down briefly on some rough paper the points that occur to you.
3. Arrange your thoughts in their natural and logical order. Thoughts not expressed systematically in their logical order show that your intellect is not clear and that you think loosely and inaccurately.
4. If you happen to remember a good sentence from some author, do not try to insert it. Do not introduce matters which have no bearing on the subject. Remember that an essay should be

a methodical treatment of a subject and not a miscellaneous *farrago* in which you can put all that you can think and all that you can write.

5. Divide your essay into paragraphs. Each paragraph should deal with one idea and should consist of sentences which are closely related to one another.
6. Always have a sense of proportion. Do not go on writing until you are exhausted. A few well-written pages will be more serviceable than a whole pamphlet disfigured by slipshod writing and careless thoughts hastily recorded.
7. Do not feel oppressed with the idea that you have not been able to give any original or profound thoughts to the examiner. Originality is not so common nor is it so cheap as to be in everybody's possession. A diffident man always writes a halting and dubious style and confidence in one's powers is of the essence of good composition. Avoid repetition and what seems entirely common-place and well-worn. If you are a senior student take care that you present your subject in a new and interesting, if not original aspect.
8. Do not write flowery language. Do not exaggerate. Let truth be your aim. Sincerity and truth give to your expression a beauty and charm which no rhetoric can ever give. Eschew rhetoric. Affectation in writing is as bad as affectation in manners and speech.

9. When you have finished your essay, revise it. Correct the grammatical mistakes but do not add anything new.
10. Most students are apt to make a repeated use of the First personal pronoun 'I' as, 'I think,' 'it seems to me.' It seems somewhat presumptuous in a young man to assert his opinions dogmatically. Keep your 'I' in the back-ground and when you find it necessary to state your opinion do so without an air of self-importance or self-esteem.

[NOTES FOR ESSAYS.]

The following notes for essays are not skeleton outlines as a perusal of them will show. They contain ideas on a number of subjects to enable the student to think for himself. They are merely suggestive and not exhaustive. They may be found in some respects imperfect or deficient or the opinions which they embody may be different from those held by the student. The student is advised to read them judiciously and criticise them before he makes use of them. He will do well, in each case, to strike out a line of his own without slavishly following these notes. They are only to furnish the basis on which the student will raise the superstructure of his essay by means of independent reflection and judgment.

1. *The literature of an age is the expression of its characteristic spirit and ideals.*

Every author is a child of his age. Like all other men he is influenced to a great extent by his environment and his writings bear the imprint of the Time-spirit. There is a common time-character in the literary productions of the author's writing in the same age. A nation's life has its moods of exultation and depression ; its epochs now of strong faith and strenuous idealism, now of doubt, struggle and disillusion, now of unbelief and flippant disregard for the sanctities of existence and though the style and the manner may be different, the dominant spirit of the hour will be reflected in his writings. According to Goethe's doctrine every man is a citizen of his age as well as of his country. Every writer is the exponent of a particular phase of civilisation and culture and in order to thoroughly comprehend his meaning we must get into the conditions and tendencies of his time.

2. The Elizabethan age found its expression in the drama and all the dramatists of the period have a common note. They have characteristics which sharply distinguish them from the men of Pope's time or Wordsworth's time. Even Shakespeare, notwithstanding the distinctive qualities of his individuality, was after all the product and exponent of the civilisation and culture of his age. If we compare Pope and Tennyson we shall find that both reveal in an unmistakeable manner the influence of the Time-spirit. The deep feeling for nature which is one of the marked characteristics of the 19th century literature is wholly absent in Pope and his contemporaries. They are men of the town and have no love of

nature. This is the product of a changing Time-spirit. Literature reflects the tone, the manner and the spirit of the age in which it is written and hence we speak of periods of literature as for example the age of Queen Anne or Elizabeth or Victoria.

3. Fashions, tastes, ideals and standards of criticism and judgment and the ways of looking at things change from time to time. What men like to-day falls out of use to-morrow. We can easily understand this if we remember that the age of Shakespeare delighted in the drama whereas the modern age delights in the novel. Again the warmth, the vividness and the fascinating simplicity of the 19th century literature was due to the development of Romanticism. The writers of the 19th century do not argue like Dryden or declaim like Pope. They seek their inspiration from nature and write about simple, common-place things of our every day life in a simple, natural manner.

4. Literature cannot be permanently isolated and really to understand it we have to get out of the life by which it is fed. Behind the literature of any period lie the combined forces—personal and impersonal—which made the life of the period as a whole what it was. Political changes, religious thought, philosophy and art—all these influence the literature of any period. The spirit and ideals of a people are always in the process of transformation. The English literature can not be detached from English History.

To take an example the Victorian literature so rich in its range and variety is closely related to the many-sided

life and activities of that period. The intellectual and social movements, the growth of democracy, humanitarianism and the zeal for reform and the progress of science—all have profoundly influenced the literature of the age. On close analysis the Victorian literature is found to be the varied product of many different minds working on different lines. Tennyson gives expression to the moral struggle that is going on in his mind and in his *In Memoriam* speaks of "the one far-off Divine event to which the whole creation moves" Dickens is a social reformer and a champion of the masses; Thackeray denounces snobbery and social tyranny; George Eliot applies her philosophy to practical life and Carlyle pours the vials of his prophetic wrath upon the soulless materialism of the age. The influence of science is also clearly perceptible. Thus the Victorian literature is an expression of the thoughts and feelings, ideals and aspirations, the faith and hope of an age which stirred men's hearts deeply.

2. *The effect of environment.*

1. Meaning of environment. A man's surroundings have much to do with his mind and character. The effect on the mind is two-fold. Either we feel in harmony with them in which case they produce a positive effect on us or else we are out of harmony and then they drive us into the strangest reactions. Take for example the effect of long residence in a commercial town like Manchester. The development of modern landscape-painting has been due to the disgust felt in crowded cities. Every locality is like a dyer's vat. Just as the

effects of the first painting on a picture never go inspite of scumblings and glazings, in the same way impressions of a locality never wholly disappear.

This can be illustrated from the lives of Dickens, Browning and Ruskin. The effect of their surroundings is visible in their writings. Napoleon's genius and character were largely influenced by the conditions that had arisen in Revolutionary France.

2. All sights and sounds have their influence upon our temper and on our thoughts. Even things that are near us influence us a great deal. Mark the difference between a dull grey room and a room with crimson or yellow hangings. Some great writers have resorted to quiet places like the shore of a lake or the verdant valley of a mountain or a shady tree on the bank of a little brook that noiselessly flows by.

Scenery provokes thought and quietness makes the mind free from worldly cares and anxieties. Dr. Arnold of Rugby passionately loved natural scenery which greatly strengthened his moral and spiritual nature. Men have often engaged in literature or science to escape the pressure of anxiety which strenuous mental labour makes us forget for the time being but circumstances which surround us have always an influence on our thinking. Frankfort life made Goethe's culture various. If his attention had been occupied merely by the sweet serenities of nature he would have been a different poet. Contact with men of different characters gave him ample experience of human life.

3. Vulgar surroundings vulgarise the mind. A place with a philistine character and vulgar pictures or engraving is dangerous for these often occupy attention in a mean way. Children are very much influenced by their environment. In order to bring up a child in the proper manner healthy conditions are essential. Equally important are they in the case of a young man specially if he is a student. For students, an atmosphere of study and moral purity is very necessary. For literary men and artists, environment is of great importance.

4. Virtues of any kind *i. e.*, truthfulness, patriotism can best be inculcated on young and ductile minds by placing them in a virtuous environment. There are many men who might have become useful members of society, if they had been educated in the proper environment but without healthy conditions they went to rack and ruin. The lives of the ancient Greeks and Romans illustrate the point.

3. *The Power of Time.*

1. The wise men of all ages and countries have laid great stress upon the value of life. They have exhorted men to utilise every moment of their lives. The importance of Time in our lives is great for on its use or abuse depends much of our happiness and prosperity. 'The moments that are lost eternity itself cannot retrieve.'

2. The right use of time is essential to success. Great men in all countries have made a careful use of their time. Napoleon was a man who never wasted a single moment of his life. By his monumental industry which astonished the world around him he built for himself a conspicuous niche

in the temple of fame. Gladstone was one of the most hard-working of men that have ever lived. His time was always employed in business, in something useful and this made him the greatest man of his time. Success in these days of keen competition is hard to achieve without special knowledge and skill which can not be acquired unless every minute of our time is used to advantage. The race of life, as Carlyle said, has become more intense and the runners are treading upon each other's heels, woe be to him who stops to tie his shoe strings! While there are so many jostling for the hand of fortune, no one can hope to succeed if he does not make a proper use of his time. The habit of punctuality, *i. e.*, doing your work at the right time is of great advantage to individuals and to nations.

Relation between intellectual life and time. One who wishes to lead an intellectual life should establish a regulated economy of his time so that he may pursue his studies uninterruptedly. Interruption diverts attention, and disturbs concentration. Even to the business man it is important that he should carefully plan his hours and do his work accordingly. Opportunity counts for much and this can not be advantageously used by a man whose time is not well-employed.

3. Waste of time. Time is sometimes wasted by miscalculation and sometimes by carelessness. The consequences of such waste are serious. Some people do not do their work at the appointed hour and wait for a more favourable turn which never comes or if it comes at all, it comes too late to be made a profitable use of. Some hurry through it and thus spoil it. Students who waste their time ruin their career for

the habits of neglect that are formed during this period, they are never able to give up in after life. This serious drawback unfits them for the more arduous duties of life.

4. Time and its influence on social relationships. Time cements friendships. It clears misunderstandings between friends. It is the parent of truth which is often obscured in our lives by wrong impressions and misgivings. Time blunts the edge of sorrow. Its mollifying influence heals differences and reconciles faction. When we go wrong it sets us right and as Byron said, 'it is the great corrector where our judgments err.' Time works out great changes in manners and social practices. Unconsciously men's minds are prepared for changes of a most radical character. We can appreciate the force of time if we bear in mind the gigantic social and political problems that are being mooted all over the civilised world. Those who lose time lose every thing for time and tide wait for no man.

4. *Poetry is at once the antithesis and the complement of science.*

1. What is Poetry? Poetry has been variously defined. Macaulay described poetry as 'the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colours.' According to Wordsworth 'it is the breath and finer spirit of all knowledge.' Mathew Arnold defines it as 'a criticism of life' and according to Ruskin 'it is the suggestion by the imagination, of noble grounds for the noble emotions.'

These definitions do not help us much. They represent different points of view. Some of them are too narrow, others are too wide. But they show how difficult it is 'to imprison the protean life of poetry in the cast-iron terms of a logical formula.' They are more or less abstract statements which tell us nothing about the real world in which we move, when we are reading poetry itself. Our task will be easier if we bear in mind that poetry is an interpretation of life through the emotions and the imagination. It explains the beauty and mystery of things; it relates to our passions and feelings and both transfigures existing realities and 'gives to airy nothings a local habitation and a name.'

2. Science and poetry are not antagonistic though they apparently seem to be so. Both of them deal with life in its different aspects. Poetry reveals to us that side of things which science leaves untouched. What one lacks, the other supplies. Science gives a systematic and rational explanation of things. Science deals with fact; the business of the scientist is with things as they are in themselves. He studies their nature, genesis and growth; he classifies them and studies the forms and phases through which things pass in the course of their development. It performs experiments, makes inferences and advances from facts to generalisations, thus constituting a body of systematic knowledge. It has nothing to do with what remains after such an explanation has been given. But we know from experience that there is an aspect of things which powerfully appeals to us but which science wholly leaves untouched. Science explains the flowers in the garden, the stars in the sky and the rolling clouds but it says nothing about their beauty, charm, and mystery which make

an impression on us, and which fill us with wonder and reverent awe. Out of these moods of rapturous feeling and joy poetry comes.

The botanist will tell you that '*lily*' is of the order of '*Hexandria monogynia*' but Spenser describes it as the 'lady of the garden.' The botanist takes up the 'flower in the crannied wall,' dissects it and explains to us its organs, structure and development. But this does not altogether satisfy us. What about the simple sweetness ; beauty and freshness of the flower which we enjoy more vividly than its scientific explanation ? This delight we can find only in poetry because it expresses in impassioned language the joy that is breathed into us by the sight of flowers and landscapes. Poetry enters into the heart of things and ignores their outward form. The explanation of science appeals to a limited faculty and not to the *whole man*. We intensely feel and enjoy that *something* about flowers and plants which science leaves untouched when Tennyson speaks of

' Groves that look'd a paradise
Of blossom, over sheets of hyacinth
That seem'd the heavens upbreaking
thro' the earth.'

3. Fidelity to fact in poetry and science.

It is sometimes said that poetry has nothing to do with truth. It is a wrong view. Poetic truth is not the same as scientific truth. Poetic truth is not fidelity to facts in the ordinary sense of the term but fidelity to our emotional apprehension of facts, to the impression which they make upon us, to the feelings of awe, wonder, reverence and the like, aroused by it. The poet's vision must be clear and steady and absolute fidelity must be his guiding principle in his

expression of facts. Some poets are very lax in their treatment of nature but such laxity can not be excused. Scientific truth can also be interpreted through poetry. Tennyson's imaginative handling of nature is informed by scientific knowledge when he says :—

“The hills are shadows, and they flow
From form to form, and nothing stands ;
They melt like mist, the solid lands,
Like clouds they shape themselves, and go.”

He is evidently thinking of the evolution of the world. Thus we find that fidelity to facts is as important in poetry as it is in science and that truths of science can be expressed in poetry. In order to know things fully and thoroughly we must know the poetic as well as the scientific truth about them. Thus it is clear that the truth of poetry while antithetical to that of science is at the same time complementary to it.

5. The present war is a conflict of opposing ideals.

1. The nations at war represent different ideals, Germany stands for military conquest and world-domination. She is burning with a desire for territorial expansion and has no regard for truth, honour and treaty obligations. The allies have no such aim. Their ideal is a commonwealth of free nations. They care more for truth than for territory.

2. Germany has adopted brutal methods to achieve her end. This is due to the influence of the teachings of Prussian Junkers and of the German military party. The rights of other nations are not respected. The allies on the contrary

stand as the champions of liberty, justice and freedom. Their object is to save from peril the small as well as the great nations of Europe. The allies hold firmly to international obligations.

3. Germany stands for and sedulously follows certain false ideas and ideals. Bernhardi said 'war is the greatest factor in the furtherance of culture and power; it is not so much a painful necessity as a splendid duty. War is God's test of nations.'

Nietzsche preached that German culture was the best for all and must be imposed upon the world by means of war which is the weeder-out of the feeble, a school of discipline, a moral tonic. The ultimate purpose of the war is propaganda—the destruction of certain beliefs, and the creation of others.

The allies are fighting to demolish this fabric of delusions. They are fighting not to destroy a nation but a nest of evil ideas. To them war is a monstrous evil and not a 'biological necessity.' They believe in the right of every nation to freedom and uphold the sanctity of human life. They are sacrificing millions of men to put an end to the 'cant of cynicism and vanity of violence.'

4. Germany recognises that might is the only right. The soldier is worshipped by her and Germanism threatens to swallow up all morality in ambition. These theories are discarded by the allies. As Mr. Asquith said, 'this is a spiritual conflict.' The allies have entered this war not for material gain but to defeat the monstrous code of international immorality taught by German Professors and German soldiers and which has been adopted by German Government to the horror of mankind.

The allies say to the German people. 'The worship of war must cease, and the sword you have forged must be broken.'

5. Behind the gospel of the Kaiser, as a great journalist said, is nothing but the death of the free human spirit. Germany's triumph is the triumph of barbarism. The allies are fighting not so much against a nation as against an evil spirit who has taken possession of that nation. They stand for the spirit of light against the spirit of darkness.

5. The Germans claim to have an appointed mission in the world and consider themselves the chosen people of this earth. They have thrown to the winds the principles of Christianity. The allies have no such pretensions. They admit the equality of all men and are fighting for the maintenance of right and truth.

6. The present war is a conflict of opposing ideals. On the one hand we have an insatiable love of conquest, aggressive military policy, flagrant disregard of treaty obligations and national rights; on the other we have a love of justice and freedom, a righteous desire to save the nations of Europe from ruin, and a desire to maintain and re-establish the principles of international law and morality.

6. The meaning and value of literature.

1. • What is literature?

Emerson says 'it is a record of the best thoughts.' 'By literature, says Stopford Brooke, we mean the written thoughts and feelings of intelligent men and women arranged in a way

that shall give pleasure to the reader.' Literature reveals to us great moral truths in a style which is at once beautiful and fresh. It consists of books which describe the chances and changes, the joys and sorrows of human life with a certain largeness, sanity and attraction of form.

Poets, dramatists and novelists all deal with the impulses of the human heart, the ebb and flow of human fortune and with human ideals of virtue and happiness. They are all literature, in as much as they teach us to know man, and to know human nature.

3. The function of literature is the cultivation of sympathies and imagination, the refinement of feelings and the enlargement of the moral vision. Literature helps us to cherish within us the ideal.

3. Value of literature.

(a) Knowledge. The great truths embodied in it add to our experience and give us wisdom. They teach us in an impressive form the great eternal principles of justice, freedom and truth.

(b) Education in spirit.

It softens manners. It refines our feelings. It is necessary both for happiness and duty that we should live with right thoughts and feelings and towards these literature alone can help us.

(c) Character and habits.

Literature enriches the intellect, expands the mind and makes us more generous and humane. It prunes off angulari-

ties. The noble thoughts and feelings enshrined in it influence our own character and habits. Besides giving us pleasure it strengthens the moral fibre and enriches the intellectual texture of those who study it. Poetry appeals to the poet within us. It elevates our thoughts and feelings and refreshes them by the breath of higher life which it breathes.

4. Literature is the greatest producer of cultivated happiness. To live with the great minds of the past is a blessing in itself. They are, as Macaulay said, comforters in sorrow, nurses in sickness,—old friends who are never seen with new faces. In times of sorrow and distress they give us relief which is beyond all expression. Their example is at once a joy and an inspiration.

In this world full of sadness and difficulty literature represents life in the highest sense of truth and cheers us up.

7. *What ought to be the function of a modern university?*

1. What is a university?

A university is a corporate body of men associated together for a definite purpose and united by a common aim. It is a gild of learners united together in a corporation in which as Huxley put it, 'thought is free from all fetters and in which all sources of knowledge and all aids to learning should be accessible to all comers without distinction of creed or country, riches or poverty.'

2. For what does a university exist?

It exists to foster disinterested love of knowledge. It exists to give that professional knowledge which is highly needful in the modern world. The problems of the modern

world are different from those of the days that are gone. The university should prepare young men for the keen competition that stares them in the face everywhere.

3. The modern university should not be a mere examining machine. This is an idea belonging to the past. The value of a university lies in the collision of minds between student and student. It is true men learn more from their fellows than their teachers.

Greater stress should be laid on physical culture. Athletics are good alike for the body and the mind. Athletic associations facilitate interchange of ideas and discussion on terms of equality.

4. A modern university should provide facilities for post-graduate work. Study should be wide and free. The tyranny of examinations must cease. Among branches of study literature is good but science is very important, specially in these days of efficiency.

Again the university should teach how to solve the problems which arise in all serious work. Research is important for that brings us face to face with some of the living problems. In these days of industrial competition commercial knowledge is indispensable. The application of the highest knowledge to commercial enterprise is the secret of industrial success. It should contribute to the work of the world at the highest level of efficiency. As Lord Salisbury said, 'man's first necessity is to live, his first duty is to work and the object of education is to fit him for work.'

5. But man does not live by work alone. Success in industrial warfare is not the be-all and end-all of human life. This alone will not make a nation great. We must elevate the 'whole life' of the nation. We must do what is useful and necessary but still more what is *fine*. Education should make men feel that they are custodians of all that is great in our civilisation, all that requires to be cherished, preserved and cultivated. The training of the whole man is necessary in order to develop the whole man.

These are the aims, a modern university ought to keep in view and carry out sedulously.

8. The drama like the novel is a criticism of life.

1. The drama represents life as the novel does. What is the function of a novelist? The novel is concerned with men and women, their relationships. It has to deal with their thoughts, and feelings, joys and sorrows, successes and failures their loves and disappointments. The novelist records the impression which these make upon his mind. Even if he has any theories of his own to put before the world he does so through the vehicle of human characters. Every novelist has a certain view of life and to this he gives expression in his work.

2. The novelist can not be independent of life. Consciously or unconsciously he is guided by it. His primary concern is not with abstract or ethical questions but with concrete facts of life. Just so with the dramatist. Out of the mass of life around him the novelist selects his materials and

exhibits motives and character under certain lights. A true interpretation of life is the supreme test of a novelist's merit. The works of Dickens and Thackeray illustrate the point. They wrote with certain objects in view but they wrote about real men and women whom they knew and amongst whom they lived.

3. The dramatist's theme is also life. His business is 'to hold the mirror up to nature, to give virtue its own form and vice its own image. Shakespeare always dealt with concrete facts of life. In his dramas he tells us his own view of life though in an indirect manner. He is always present in the action in the person of some one of the '*dramatis personæ*.' His men and women are men and women of flesh and blood who lived in Elizabethan England.

4. It is true the world which the dramatist calls into being is a creation of his own imagination. It is his 'eye rolling in a fine frenzy that gives to airy nothings a local habitation and a name.' Because it is a world of his own creation, it must needs be the projection of his own personality. It must reveal the atmosphere through which he looked out upon things, the directions of his thoughts and interests. And lastly, it must express the meaning which life had for him. A careful analysis of his plays will give us his interpretation of life.

5. Both the novelist and the dramatist deal with life; from it they draw their material. They write about living human beings and the record of the impression which the conduct and life of these make upon them, is their interpretation of life.

9 *Education is not mere book-learning; it is the drawing out of the faculties of the whole man.*

1. Education does not consist in merely learning the contents of books but in the cultivation and development of all the mental faculties with which man is endowed by nature. It is a common fallacy to confound education with instruction.

2. Who can be called an educated man? Huxley defined an educated man as one 'whose intellect is a clear, cold, logic engine with all parts of equal strength and in smooth working order; ready like a steam engine, to be turned to any kind of work, and to spin the gossamers, as well as forge the anchors of the mind.' Education is not filling our mind with information but storing it with rich thought. It is the assimilation of ideas, the cultivation and enrichment of the intellect.

3. The education imparted in our schools and colleges is hardly worth the name. In the majority of cases it is the cultivation of the memory and not the training of the mind. More often it bears no relation to our occupation in life. Book-learning in itself is not of much use. A man may be, as the poet said, 'deep-versed in books but shallow in himself.' One who is merely a man of books can not attain success in life for he cannot deal with life in all its aspects. Think of a lawyer or a doctor or a teacher who only knows his books and has no knowledge of life and who has not been taught to co-ordinate his studies with the world outside.

4. Formation of character and love of the good and the noble are the fruit of a good education. It creates an intelligent interest in things that do not directly concern us. It broadens the mind and enables a man to take a spacious stand-

point. A man of books is like a lobster that moves within its shell. His sympathies become narrow and his judgments become harsh. Book-learning may make a man a cyclopædia but it can not fit him for the serious duties of life. Education fits us for the active duties of citizenship by teaching us to be just, courageous, temperate and broad-minded. Education includes physical culture. Its ideal ought to be *mens sana corpore sano*.

5. To sum up, education is not mere information. Education implies formation of character, cultivation of the mind and the habits and tendencies of our nature, the enlargement of the intellect, and the readiness to appreciate the view-points of others, an open mind and a large-hearted tolerance. It is the development of the *whole man*. No amount of instruction can plant these virtues in man.

10. *Practical value of scientific education compared with that of literary education.*

1. Apart from the general facts and theories which we learn scientific education gives us a knowledge of the reality of things more wonderful than anything that imagination can conceive. Science deals with actual fact and takes no account of what it can not experiment upon. It helps us to observe and observe *accurately*.

2. The application of scientific knowledge to modern industry and commerce has produced marvellous results. The telegraph, the telephone, the railway and a hundred other inventions that have been made, are inestimable aids to hap-

piness and utility. They have increased the output of human labour and added greatly to man's prosperity and comfort. The manufacturing countries like Germany and England are examples. Scientific knowledge in these countries has given a great impetus to industrial enterprise.

3. All knowledge is power but scientific knowledge is a greater power. It has unlocked the hidden treasures of nature and revealed to man's eyes the worlds of which he had no idea. The development of medical science has relieved human suffering and saved many lives. The desire to seek after truth is stimulated by the heroic example of men like Charles Darwin.

4. But even scientific training is not without its abuse. When subordinated to greed and ambition, it is a formidable weapon as the present war proves. It has forged terrible engines of destruction and caused colossal loss of human life.

5. Science cannot satisfy the cravings of our higher nature. As was said of old, man does not live by bread alone. Science is a powerful aid to material comfort and prosperity but these are not all that we want. Science can not touch the soul; it does not renovate the inner man. Literature helps us to live with wise thoughts and right feelings. 'It awakens the diviner mind within us.' The education of feelings is important in life and this is what science fails to do. Literature gives to our souls, as Plato said, soberness, righteousness and wisdom. It forms character; it inspires in men that public spirit and virtue which add to the greatness of humanity. Science has got its own practical value but it can not be a substitute for literary studies. They have their own use, and their own refreshing charm. Their end is to make a man and

not a cyclopædia, to refine his feelings and educate his habits, to brighten life and kindle thought. The ennobling difference between one man and another, said Milton, is that one feels more than another. This attitude of sympathy is generated by a study of literature and it is not difficult to see how much of human happiness depends upon it.

II. Nature and effects of university Education.

1. The university education is to be distinguished from other kinds of education. The function of technical education is to impart professional skill when the object of university education is to make men, to expand their minds, to open the heart, to kindle generous sentiments and give high hopes and noble aspirations.
2. It enlarges our outlook. It gives general as well as special training and creates an intelligent sympathy towards other subjects. The scientist and the litterateur both appreciate each other's excellences.
3. It is catholic because it welcomes all shades of opinion. It breaks narrowness of views. It makes men tolerant of the standpoints of their fellows. The common search after truth becomes a bond in itself and unites into a close fraternity all its votaries.
4. The university education is a great leveller. Within the walls of a university intellect is the only superior acknowledged. Poverty is no reproach and wealth is no title to exceptional regard. Teachers help the richest as well as the humblest and thus diffuse the spirit of noble equality.

The university creates a spiritual atmosphere. The presence of teachers who are men of character acts as a noble influence. The university is not a bureau ; it is a living body with traditions and associations in the past. A desire to maintain these is fostered. This influences the scholar's work, enlarges his hopes and strengthens his resolve to achieve excellence.

5. At the university we acquire learning in a living manner. Frank discussion, interchange of thought, influence of personal enthusiasm and the inspiring power of living words give a peculiar force and meaning to what we study.

6. To sum up, university education brings into view the loftiest aspects of man ; it makes thought and action free and it keeps open a fresh course for ideals and efforts which do not lie in the prescribed groove.

12. *The duties and responsibilities of educated Indians.*

1. The needs of India are many and various and therefore the duties and responsibilities of the educated people of India are also many and various.

2. The desire for progress political and social, is universal throughout India. In politics there is a demand for responsible government. But responsible government is a pyramid, which can only grow with its base ; and its base is an intelligent electorate. The widespread diffusion of education is the first duty of the educated Indians. The qualities of civic freedom are, as Plato said, wisdom, courage, temperance and justice and these can be cultivated by means of a good education.

It is also the duty of educated men to help in 'establishing a habit of patient endurance in all common effort'. Contentment with the second best, so common amongst us, is the enemy of progress. In order to compete successfully with other advanced countries we must raise our standard in education, industrial enterprise, sanitation and in other things. A low standard is a drag on the wheel of progress.

3. It is the duty of the educated Indians to learn how to obey in order to be able to command. Political temperance is hard to learn but it is necessary. Sometimes it is interpreted into lack of patriotism but the educated man must honestly do his duty. Owing to religious and social differences it may not always be possible to have an impartial frame of mind. Education is the only solvent of this narrowness and the educated man should work for it as best as he can.

4. The educated Indians are destined to play an important part in the evolution of Indian nationalism and it is their responsibility to give equal opportunities for all. A large mass of our people live chained to a tyrannous social system. They should be lifted out of the unhappy surroundings in which they live and move and have their being. To leave them in the cold shade of neglect will be to dwarf and pinch the Indian nation. The case of women is equally important. Their intelligent co-operation is necessary for progress and it is the duty of the educated Indians to raise them up and to help them to move on the same intellectual plane with men.

5. Agricultural indebtedness is a vital problem in India. It is a sacred duty cast upon all educated Indians to

relieve the misery and monotony of agricultural life. The promotion of the happiness of the rural classes and the organisation of their industries is an object worthy of the highest endeavour.

6. But all progress would be impossible without union. So it is the duty of educated men to sink differences of religion and caste. In religious matters the widest toleration should be preached and practised. Respect for the opinions of others is the first postulate of political progress. This means sacrifice, give and take and therefore the educated Indians should strive to unite men of varied creeds and races in one allegiance to the common weal.

7. There is a great future before educated Indians. The vision of a federal India is before our eyes. The responsibilities for overcoming the obstacles that lie in our path rest upon the educated Indians and they must have the courage and the patience to face them and help their fellow-men to march on to the destined goal.

13. *The requisites of success in the modern world.*

1. Success has become difficult to attain in the modern world owing to the keen competition in every walk of life. There never was perhaps a time in the history of the world when success required greater intelligence and industry and a combination of the qualities of character than it does now. The path of success is no longer a 'primrose path of dalliance.' As Carlyle said, 'the race of life has become intense; the runners are treading upon each other's heels. Woe be to him, who stops to tie his shoe-strings! In every calling competition stares us in the face. When we look around among our acquaint-

tances we see how few have made the voyage of life successfully. Many who started with a fair promise have failed.

2. In order to face this competition it is well to cultivate qualities of intelligence, originality in methods, concentration of aim and the right application of energy. We must establish our superiority intellectual and moral to the common run. To the powers of mind and character should be added the habit of physical endurance. The days when men could get rich by mere industry and economy are gone past recall. No one can get rich by mere plodding on. Intelligence and originality must be combined with technical skill. You must know your trade and your men. Men are always inventing new ways and methods and unless you switch into new tricks and devise new methods you will be outstripped in the race of life.

Even in the learned professions you can not wholly depend upon your books. You must know the men whom you have to deal with; you must understand human nature and possess the capacity to apply your knowledge correctly to the business of practical life. Even in this age of specialisation versatility and pliability are most essential to success.

3. Success depends more on character than on intellect. There may be exceptions but on the whole the law is sound. Integrity, self-restraint are the means by which men rise from poverty to power.

4. Success is due much less to great intellectual powers than to an exceptional strength and tenacity of will coupled with tact and judgment. Sometimes it is found that where men of great powers have failed others with inferior powers

have succeeded. Bismarck the founder of German unity is an example of this. The gift of tact can carry men through difficult business without friction and enable them to adjust rival interests. Good nature, good manners are also a sure passport to success. They are a powerful aid to the Parliamentary orator, the advocate or the business man.

5. The problems of the modern world are complex. Man's wants have multiplied ; the standard of living has risen. Efficient living means more money which means greater skill and perseverance. Contentment now means stagnation. To attain success in life requires resourcefulness, adaptability, promptness and a thorough mastery of your business. The simple methods of work of old have become out of date and therefore the need for inventing new ones is all the greater.

4. *Oh! well for him whose will is strong,
He suffers, but he will not suffer long.*

Tennyson.

1. The man who has a strong will does suffer for a short time but in the long run he obtains happiness and success. A powerful will is always a great thing. Where there is a will there is a way is a trite saying. Obstacles and seeming impossibilities can be conquered by means of firm will. Sometimes men who do not possess great talents succeed owing to their firmness of purpose. When Disraeli made his maiden speech in the House of Commons he was laughed at but he outlived the sneers and gibes of his critics.

2. The discipline of thought, the ascendancy of the will over our courses of thinking, the power of concentrating the mind vigorously on a subject form the fruit of a really good

education. Newton ascribed his achievements to this power of will and concentration. In moments of depression we want a firm will to cast off worry and sorrow. One who has a strong will mitigates the dullness of sorrow by taking a brighter view of things whereas the man who lacks a firm will prolongs his sufferings and finds it an up-hill task to overcome them. A firm will strengthens us against sorrow.

3. Life is full of trials and temptations. There are undignified pleasures that have a great attraction for the average man. The possession of a strong will prevents us from pursuing the wrong course and though for the time being we may be put to some discomfort, in the long run we gain immensely. The cultivation of a strong will is of great importance in the acquisition of moral culture.

The value of self-control can not be underrated. The man who curbs his passions, restrains his desires and constantly shows a preference for the good and the noble may feel depressed at the sight of pleasure-seeking men but his self-discipline gives him a moral strength and happiness which no pleasures can give. He sees men of weak character getting riches and power by questionable means but he, content with his poverty, defies all temptations and though he suffers for a short time he will gain much more in the long run by pursuing his open and straight-forward course.

4. But strong will sometimes means a heavy sacrifice. In politics and social matters the man of a strong will has sometimes to face opposition and unpopularity but these last only for a brief while. How great were the sufferings of those Italians who had *willed* that Italy should be free and how

great were the results they achieved? The firmness of will of Pym and Hampden secured the liberties of their countrymen. The Englishman possesses persistent and concentrated will and his achievements speak for themselves. Even in our ordinary life much depends upon self-help and perseverance which are the outcome of a strong will. This is clearly illustrated by the lives of men like Dr. Johnson and Benjamin Franklin.

5. In moral as well as intellectual culture the cultivation of a firm will is a factor that cannot be ignored. We may have to give up many things that we desire to possess but the spiritual gain is greater. It saves us from pitfalls into which we are apt to fall. It gives us courage and independence to meet difficulties. A man even though he be inferior in talents will achieve greater success in life if he possesses a resolute will.

15. *Consistency in regard to opinions is the slow poison of intellectual life.*

1. Consistency is agreement with one's opinions previously expressed. The statement means that adherence to one's opinions expressed previously slowly destroys our power to discover the truth. The essence of intellectual life consists in the constant preference of the higher truth over the lower. It is a continual exercise of choice between that which is perfectly just and that which falls a little short of justice.

2. The proposition as it stands needs qualifying. Consistency is not a bad thing. We expect for the sake of truthfulness that men will be consistent in their opinions. But if

they start with certain prepossessions and imperfect opinions, to be consistent in regard to such opinions is not at all desirable. It is sure to weaken the foundations of intellectual life.

3. One who obstinately sticks to such preconceived notions loses moral weight. Change is the order of nature. Prudence as well as practical common-sense dictate that opinions should be modified when circumstances require it. In politics consistency can not always be maintained. Politicians have sometimes to support measures which they have resisted on a previous occasion. [Catholic Emancipation by Peel and Wellington in 1829]. Changed circumstances, growth or decline of intellectual tendencies, party strategy and individual influence all combine to bring about change in men's opinions.

4. The statement is only partially true. Unseasonable consistency is not desirable, whereas habitual inconsistency will amount to lack of truthfulness. Men should not refuse to change their opinions through fear of being called illogical. Opinions must be tested and examined in the light of experience and increased knowledge.

16. *The moral compromise is a necessity in life.*

1. The phrase moral compromise may have an evil sound for some persons but it opens out questions of practical ethics with which we have to deal in our every day life. All religious teachers and moralists have laid it down that we should never depart from truth and justice and whatever the difficulties, we should always follow them.

2. But doctrines such as this cannot be followed with absolute fidelity in this world. According to this principle many

many things which we value in life are the source of sin. Every amusement that brings men together, every form of art, every accession of wealth which brings temptations with it is a source of sin.

In life there is a continual play of conflicting interests and hence the business of life is largely carried on by compromise. Our life is one long series of give and take; we have to deal with good principles that can not be pushed to their logical conclusion, with standards which vary from time to time. Untruth is hard to avoid in society; convention requires it. Few men would shrink from a falsehood which might save the life of a patient. We refrain from speaking out our beliefs when to do so might disturb the happiness of others.

3. War offers a large field for compromise. Even a war justly provoked is not the 'passionless discharge of a painful duty.' It calls into action all fierceness and combativeness. Destruction is one of its chief ends and deception, one of its chief means. Treaties are violated and statesmen explain them away. Starvation is employed; supply of water is cut off, dispatches are fabricated, messages are tampered with. Every kind of means is pressed into service to vanquish the enemy.

4. We find illustrations of moral compromise in the profession of an advocate. Surely there is a professional code of honour which he has to observe but his main duty is to help the cause he has taken up. He will use his eloquence to make the worse appear the better reason and affect a warmth which he does not feel and skilfully avail himself of any mistake of

his opponent. Yet he is indispensable ; he helps the administration of justice even though he may support a cause which he knows to be wrong. For the benefit of his client he discredits honest witnesses, presses legal technicalities as opposed to substantial justice and interprets a legal document to his own advantage.

5. But none realise more clearly what moral compromise means than those who are engaged in politics. Party government in the cabinet or the parliament is carried on by compromise. Politicians have to support measures which they know to be bad because their rejection would involve a change of government which might be a greater evil. Perfection in politics is impossible. As Lord Morley said, 'Politics are a field where action is one long second-best and where the choice constantly lies between two blunders.' We have to modify our abstract notions of justice and morality according to our circumstances. Party leaders are not always consistent, they have sometimes to oppose measures which they have supported on a former occasion.

6. Even in business, almost in every walk of life moral compromise is a necessity. We have to deal with men of the world and the ideal standards of morality can not be put into practice. What is perfectly true and just may be fraught with mischief to public interests and what is merely expedient may advance them. All depends upon the nature of the circumstances in which we are placed. But moral compromise does not mean perversion of the moral sense nor does it mean the surrender of truth and principle. A genuinely useful and sincere life is not incompatible with moral compromise.

17. *Discontent is the parent of all improvement.*

1. All teachers and moralists from Solomon downwards have recognised contentment as one of the greatest of virtues and have described it as the main ingredient of happiness. But some of the strongest influences of the modern industrial civilisation are antagonistic to it. The wants of the ancient world were few and were easily satisfied. But the whole theory of progress as taught by the modern science of political economy rests upon the creation of wants and desires as a stimulus to exertion.

2. If men were satisfied with the circumstances in which they are, there can be no progress. When wants are few men lead a careless and contented life, enjoying the present and thinking little of the future. The present civilisation is a belligerent civilisation and to be content is to stagnate. The world in which we live and have to work is no Arcadia where we can enjoy perfect happiness, satisfied with what we have and what we are. There is a keen competition in every walk of life. A great industrial warfare is going on among the nations of the world and unless we exert ourselves to the utmost we can not keep pace with them. But there can be no such desire if there is no dissatisfaction with the state in which we are. There must be something to stir effort and kindle ambition. Philosophers praise life in its simplest form but this, however good as an ideal can not lead to material progress. In order to raise people from want and poverty it is necessary to infuse into them discontent with their lot and to persuade them to multiply their wants and aspire to a higher standard of comfort.

3. As in the industrial, so in the social and political matters there can be no progress if we remain contented. There are many social customs amongst us whose obvious iniquity fills many honest men with rage and whose rigidity stands in the way of progress. How can advance be possible if we feel no desire for change? Contentment in politics means backwardness. It may result in the loss of liberty or happiness. For the growth of a nation it is necessary that the spirit in which governments are conducted should change from time to time and this can not be if we refuse to lift ourselves out of the state in which we are. The history of western countries shows how discontent has led to progress in almost every direction.

4. In a country like India where contentment has always been one of the cardinal virtues inculcated by the religion of the people progress has been very slow. The masses of the people patiently resign themselves to fate and ascribe all their sufferings to an unpropitious destiny. The result is educational, social and political backwardness. There is a tendency among us to be satisfied with what we are and this results in the lowering of the standard of living.

5. Although it is true that discontent with the existing circumstances is the main-spring of progress it should be borne in mind that this discontent should be *divine*. It should not be a revolutionary discontent seeking to overthrow established governments and to demolish the entire fabric of society as some of the rank socialists desire to do in the west. A righteous discontent is not only desirable but necessary in the interests of progress. An honest desire to improve the conditions of life with respect for law and authority is legitimate and proper and is sure to lead to progress.

18. *Fame is the last infirmity of the noble mind.*

1. It is a quotation from Milton's *Lycidas* and means that the love of fame is the last weakness in a great man. The love of fame has in all ages and all countries spurred men to do great deeds. To be famous is not merely to be remembered.

2. All great men of the world have shared this desire for distinction. It has led men to undertake the most difficult tasks without thought of personal comfort. Poets have worked hard to win immortal renown as Milton did when he strove to leave to aftertimes something 'which the world would not let willingly die.' Statesmen, scholars, orators and philosophers, men of thought as well as of action, have been driven by this noble passion 'to scorn delights and live laborious days.' Their achievements have not only added to their greatness but to the greatness of humanity. They have enlarged the bounds of human experience, enriched the treasures of human knowledge and made no small contribution to the wisdom of the world. The discoveries and inventions of science—the results of life-long, patient and strenuous toil have increased human happiness and comfort.

3. The activities of great men have inspired their successors who are taught by their example to act nobly. The progress of the world would be slow, if there were no desire for distinction and consequently no incentive to industry. It has raised men from obscurity to positions of honour. The heroic deeds of Nelson and Wellington have inspired many an English lad with a similar patriotism.

4. But if what is done for the sake of distinction were done merely for the sake of duty it would be still better and more admirable. There have been men who have done great things without any love of gain or distinction. Many pious and philanthropic men have spent their lives in noble causes simply to reduce human misery as Howard the philanthropist did. There have been public men who have devoted themselves to their country's interests without the hope of any earthly reward. It is common knowledge with how much patience, courage and ascetic self-denial Mr. Gokhale devoted himself to the service of his country. But such self-effacement is rarely to be found in the world.

5. Pope described fame as 'fancied life in other's breath' but he was far too severe in his condemnation. It is true the desire for fame, when it degenerates into a love of personal vain-glory or self-exaltation, is an evil. Of this Alexander may be taken as a type. But if the love of fame leads men to work for human happiness and advancement, it is not a bad thing. Really great are those who, as Bacon said, are more 'sensible of duty than of rising.'

19. *Literature as a profession.*

1. Lord Morley once described the occupation of letters as 'the most seductive and dangerous of all professions.' The purpose of a profession is to turn knowledge to pecuniary advantage whereas the purpose of a man of genius is to add to human knowledge and wisdom. Professional work is plain business work requiring knowledge and skill for which no flashes of genius are necessary.

2. If literature is professionalised it must be produced quickly and with the least amount of labour for the author is anxious to get as much as possible. The most careful and finished writing requires preparation. For the professional writer it is a luxury in which he can indulge himself only at a great risk. The best literary work has been done by those who snatched a few hours from their occupation in life, to devote to intellectual pursuits.

3. Professionalised literature can never be good for the work of higher quality requires perfect independence. It does not pay one to do one's best. The professional writer has not much leisure and therefore he can not be thorough. He writes for his living and this ever-present solicitude tells upon his composition. Again the professional pursuit of literature discourages study and research which have more to do with the love of knowledge than with the love of gain. A professional writer can hardly write poetry of the highest order. As Milton said, "to *equum* a good poem we must first make ourselves into a poem." This ideal can hardly be reached by a professional versifier.

5. In the modern world a good deal of literature is produced by writers of fiction and by journalists. Much of this can not be called literature at all. Journalism has to deal with ephemeral subjects and though it carries much energy and promptness with it, it spoils a hand for higher literature by making it unfit for perfect finish. Nor does it add to the permanent stock of the wisdom of the world. Truth is quiet; journalism is noisy and in a hurry. A journalist has to please a party or a faction and his productions therefore necessarily

lack the higher qualities of literature—sanity, breadth of judgment, wisdom in its largeness and wholeness and sobriety of thought.

20. To enjoy poetry we must not limit ourselves, but must rise to a higher level.

1. Wordsworth described poetry as the finer breath and spirit of all knowledge. It interprets life for us. A poet has more lively sensibility, more tenderness, a keener appreciation of the sublime and the beautiful in nature, a more comprehensive soul and a greater knowledge of human nature than the ordinary man. He is the ideal interpreter of life. He is above all prejudice, above all provincialism. He is above time and space. His prominent trait is his wide human sympathy.

2. Poetry affords us a glimpse of the higher truth. In impassioned language it pours out the ecstasy and the raptures of the human soul. Even the meanest floweret in the vale fills the poet with thoughts too deep for tears. We can not enjoy poetry unless we have a sense for the best and the really excellent. The poet appeals to the poet within us. We must, therefore, enlarge our sympathies and expand our soul, in order to enjoy poetry.

3. A poet is inspired by what we may call the spirit of divinity itself. He lifts the veil from the hidden beauty of the world, presents familiar objects as if they were unfamiliar and reveals to us their majesty, beauty and mystery. It

invests even the simplest things with the halo of imagination which enthalls us. The skylark careering in the sky is to shelley

‘ Like a poet hidden
In the light of thought,
Singing hymns unbidden
Till the world is wrought
To sympathy with hopes and fears it heeded not.

It is impossible for us to appreciate such poetry unless we enter into the mind of the poet and unless we have present in our minds a sense of the joy that we can draw from it. We must raise up ourselves in order to reach to its level.

4. Poetry fulfils a higher function in life. It has been well called ‘the record of the best and happiest moments of the happiest and best minds’; it is the light of life, ‘the very image of life expressed in its eternal truth’; it immortalises all that is best and most beautiful in the world.

In order to enjoy it we must have similar moods and feelings we must cultivate a love of the good and the beautiful. Our own thoughts should be noble and generous and we must have within us something of that inspiration which dwells in the mind of the poet. To appreciate true poetry we must lift up our souls to respond to its heavenly music and banish from our minds all petty egoism, all that is mean and vulgar and all that savours of Philistinism.

Subjects for Essays.

B. A. EXAMINATION, 1914.

1. A great poem is in fact an image of national feeling.
2. The practical value of a scientific as compared with a literary education.
- ✓ 3. History is for the most part the story of errors through which men have passed in trying to reach the truth.

1918.

4. The ideals of Indian art.
5. The relation of scientific research to the progress of civilisation.
6. The individual withers and the world is more and more.
7. Has a man the right to spend his own money as he chooses.

1916.

8. The end of poetry is to instruct by pleasing.
9. What new discoveries in science seem to you possible and which do you consider the most desirable?
10. The true university of these days is a collection of books.
- ✓ 11. War is a biological necessity.

1917.

12. The present war is a conflict of opposing ideals.
13. How to connect the teaching of science in India with the industrial and commercial life of the country.
14. Is compulsory free education possible or desirable in India at the present time.

1918.

15. Travelling as a source of literature.
16. Consistency in regard to opinions is the slow poison of intellectual life.
17. The romance of modern machinery.
18. The ideal college magazine.

Miscellaneous.

- ✓ 19. Duties of citizenship.
20. A man's ideals are the best test of his character.
- ✓ 21. Ideas and not force rule the world.
22. The effect of war on literature.
23. Reading maketh a full man, conference a ready man, and writing an exact man.
24. 'A man's career depends on three things—character, training and opportunity.'

Illustrate your remarks by reference to History ; and if you can to some instance known to you from your own experience.

25. The evils of indiscriminate charity.
26. New customs,
Though they be never so ridiculous,
Nay, let them be unmanly, yet are followed.
27. The importance of ideals in life.
28. The advantages and disadvantages of self-taught men.
29. Life is a great educator.
30. The song that nerves a nation's heart
Is a heroic deed in itself.
(Tennyson.)
31. The world has always a right to be regarded.
32. 'Self-education consists in a thousand things, commonplace enough in themselves.'
33. Politeness is benevolence in small things.
34. A poet expresses the truth of nature chiefly by eliciting its beauty.
35. The influence of science on imaginative literature.
36. 'Let me make the ballads and I care not who makes the laws.' Has the poet or the legislator the larger share in forming the character of a nation?
37. The characteristics of true poetry.
38. Measures, not men.
39. Education as a duty of the state.
40. A great man is a finger-post and a land-mark in a nation's history.

41. The morality of the legal profession.
42. The ideal college hostel.
43. The end of art is pleasure, not edification.
44. The true critic will dwell on excellences rather than on imperfections.
45. Does newspaper reading tend to promote culture ?
- ✓ 46. Education as the basis of national life.
47. Science and modern warfare.
48. Test of greatness in literature.
49. What constitutes a liberal education ?
50. The effects of success upon character.
51. Discussion is the greatest of all reformers.
52. The effect of journalism on literature.
53. Science deals with facts ; poetry with truths. Facts reveal what has been ; truths what must be.
54. Under every poetry there lies a philosophy. Rather, it may almost be said, every poetry is philosophy.
55. Literature as an aid to morality.
56. In order to write a good poem a man ought first to make himself into a poem.
57. Obedience is the bond of rule.
58. Poetry is a criticism of life.
69. The influence of thought on human institutions.
60. The scope and limits of patriotism.

61. Does happiness depend-upon success in life ?

62. "I've heard of hearts unkind, kind deeds.

With coldness still returning.

Alas ! the gratitude of men

Hath oftener left me mourning."

(Wordsworth.)

63. The mind can make a hell or heaven of itself.

The end.